



Austin Bevan '85



ur cover by Austin Bevan is an original painting based  
a 19th century engraving of the celebrated French  
amatic mezzo soprano Pauline Viardot Garcia who was  
e Lady Macbeth in the first Dublin performances of  
ardi's Macbeth. Her career and in particular her many  
ublin performances are recounted in an article beginning  
page 33.





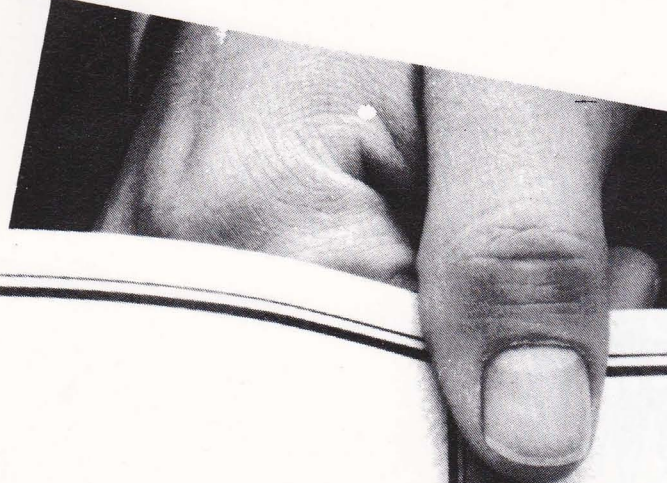
# **DUBLIN GRAND OPERA SOCIETY**

**SPRING SEASON 1985  
Gaiety Theatre, Dublin**

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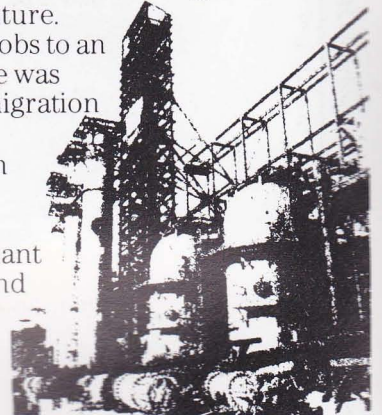
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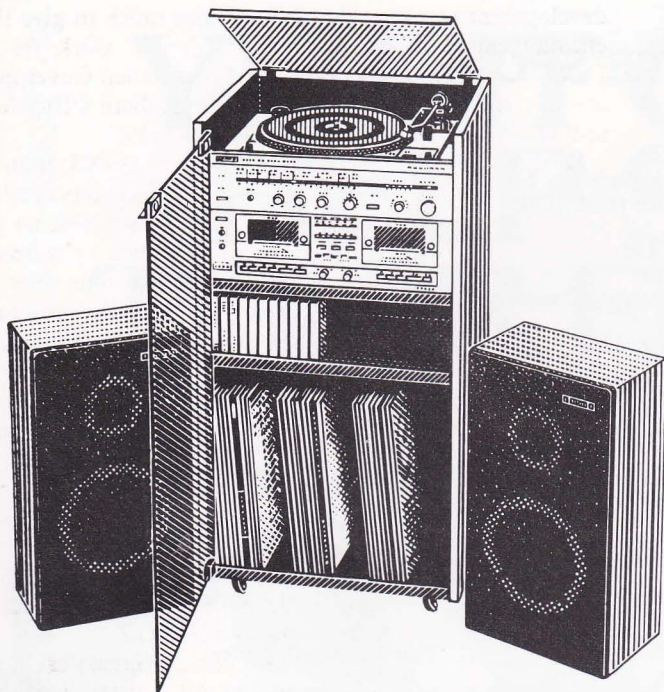
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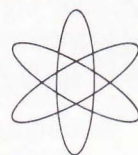


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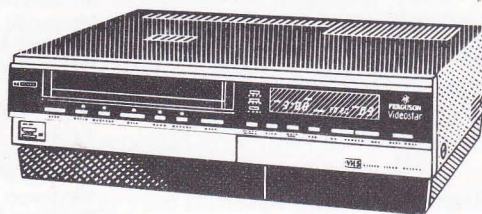


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## JOHN H. G. LOVATT-DOLAN S.C.

My long association with John has led to my being invited to write this brief tribute to his memory. I write it sincerely but with a sense of inadequacy. We were close friends all through the 34-odd years of our respective married lives — he to Elizabeth who, in turn, was a close companion of my wife, Mary, since their school-days together.

One's attachment to John grew very readily because of his many endearing qualities. Always a good and sound friend, he gave importance to this dimension of loyalty, believing in his chosen few rather than in the clamour of the social whirl.

Two distinctive features marked John out as a rather special sort of man: his sartorial perfection and his utter professionalism in his life's vocation. As to the first, this was no more than an expression of his own good taste; it was not altogether a fetish. When it came to his practice as a barrister (he "took silk" in 1965), his commitment was total; he was the advocate par excellence.

His enthusiastic account of the many cases being heard in the Courts reflected his pride in membership of the Law Library. To the lay-person, his own views on legal matters were delivered lucidly and with that aura of authority which

so became him. His colleagues at the Bar will be better equipped to speak of his courtroom accomplishments; suffice it to say that to the rest of us who knew him, John's dignified demeanour and high intelligence reflected nobly on the profession to which he was so passionately devoted.

He gave many years of active service to the affairs of the Dublin Grand Opera Society, becoming its Honorary Legal Advisor in 1976. One little-known aspect of his involvement with the D.G.O.S. was his concern to introduce as much ballet to it as possible. He took a keen, personal interest in the development of young dancers and was quick to give them encouragement whenever needed. John's work for the D.G.O.S. was justly rewarded when the Italian Government distinguished him with the award of Cavaliere Ufficiale del ordine al merito della Rep. Italiana in 1977.

During our early years together in the D.G.O.S. John and I discussed, in a very tentative fashion, the possibility of having our voices trained — hopefully by that eminent teacher Jean Nolan! That he never pursued this ambition was a pity because John had, in fact, a sonorous and pleasing baritone voice. On circuit, he would occasionally entertain his colleagues, to his own piano accompaniment, in a selection of operatic arias or Victorian ballads.

It is sad to think that John has gone from our midst, so early in life, just as he was literally at the pinnacle of a distinguished career.

He had so much to give and he gave it willingly. St. Paul's Letter to the Corinthians (1:13:5-7) reminds us a little of John's goodness.

*"... love does not keep a record of wrongs; love is not happy with evil; but is happy with the truth. Love never gives up; and its faith, hope and patience never fail."*

His was a generous life, yet he received a great deal in that he was a most sympathetic and attentive listener. He was always alert to the views of the expert, avidly absorbing specialised data which could be of use to him or which would enhance his store of knowledge. During his last months of illness he still retained that keen sense of history and tradition — which so informed his professional pursuits — by asking me to corroborate certain aspects of the 1916 Rising. He had argued the subject with some friends but could not rest easy until he had secured the precise information he was seeking. That was John as I knew him — inquisitive, accurate, careful and concerned.

One last recollection of John: he was an excellent host and conversationalist. But he was more than that: he was most generous in his hospitality, forever extending the helping and welcoming hand to all, including the sad and lonely ones. All felt so welcome with John and Elizabeth, all felt at home. To those of us who knew him so well in legal, political, social, operatic or family terms, John's passing will leave quite a gap. To his only daughter, Mary, and to his wife Elizabeth who was such a remarkable support to him, our hearts and prayers go out in a special way.

MARTIN McCULLOUGH



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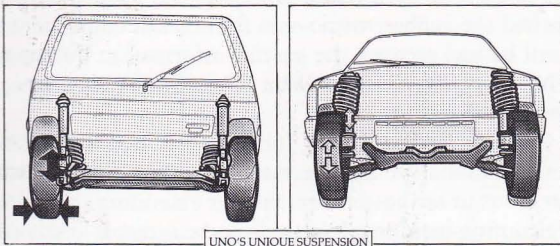
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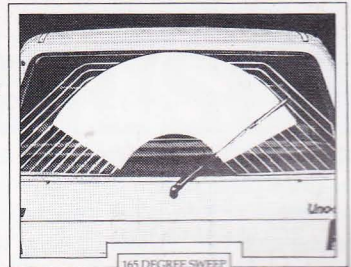


expensive cars. One could easily believe the Fiat Uno was especially designed for Irish roads.

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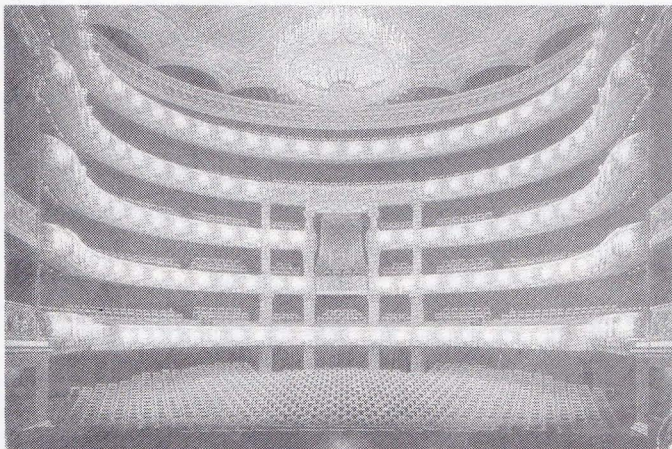


**FIAT Uno**

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## Munich Opera Trip 1985



It would appear that the Great Impresario in the Sky has a special arrangement whereby D.G.O.S. tours, made in the normally inclement months of February and March to places noted for cold, sleet or freezing fog, escape the rigours of the season. Natives have been known to wonder aloud at the unusual mildness and civility of the weather. But veterans of the tours know better and this year they were not disappointed.

Munich was cold but not excessively so and snow was reserved for the trip to Salzburg, when we spent most of the time in the bus. For the rest of the visit we were able to explore the city in comfort.

The now traditional tour was on Saturday morning and introduced us to the city, its surroundings, the Olympic stadium and the Summer palace of Nymphenburg. The statues were safely enclosed in their wooden pullovers but the building, the half-frozen lake and the sweep of grass, trees and walks were impressive. The afternoon was free for private exploration and many familiar Irish figures were seen admiring the magnificent collection of paintings in the Pinakothekas, the state picture galleries. Others, even at that early stage, investigated the shops and some of the wise souls rested in anticipation of the evening.

### Don Carlos

This was grand opera at its most sumptuous. The Munich Opera House has one of the biggest stages in the world and, since it was rebuilt after the war, one of the best equipped. Lighting, scenery and costumes were excellent and the orchestra and chorus, under Giuseppe Patane produced beautiful sound to satisfy the most demanding Verdi lover.

The principals were superb. Katia Ricciarelli as Elisabetta was outsung by Ruggero Raimondi as Philip and Wolfgang Brendel as Rodrigo electrified the audience every time he came on stage. Add to this a good Don Carlos in Giacomo Aragall, a lively Princess Eboli sung by Eva Randova and excellent supporting roles.

The Second Act scene in the Grand Place in Madrid was so spectacular that only the quality of the orchestra and singers prevented it from eclipsing the music. (Some of the more numerate members of the D.G.O.S. were afterwards in dispute as to whether there were 108, 110 or 113 people on stage. Whatever the number, they had plenty of room).

Don Carlos is a story of politics, flavoured with passion and it needs dignity and strength in its interpretation. This performance provided both and will not be forgotten by those fortunate enough to have been there.

### Salzburg

The pilgrimage to the birthplace of Mozart took up most of Sunday. The snow obliged by providing a suitably fairy-tale setting and lunch was taken in an inn boasting of eleven hundred

years of hospitality. Attached to the museum which is in Mozart's former home is a collection of models of sets of various productions of his operas. Seen side by side, and very well lit, they give an insight into the variety of interpretation which his works can accommodate.

### Rigoletto

This may not have been the musical highlight of the tour but it will certainly provide the best stories in the years to come. We have heard differences of tempi between conductor and singers in the D.G.O.S. down the years but there has rarely been one in which the Duke of Mantua was breasting the tape in "Questa o quella" as the orchestra thundered slowly down the last lap behind him. The audience was not amused and indicated the fact to both gentlemen in the traditional continental way. The abuse, however, was purely verbal. This should not be allowed to obscure the fine singing of Juan Pons as Rigoletto and Lucia Aliberti as Gilda and the resonant bass of Jan-Hendrik Rootering as Sparafucile. The production, however, had its hiccups and Donnie Potter would have been more than human if he had not wished aloud, afterwards, that the Irish critics had been in the audience. A moving set that almost threw Gilda and an unscheduled interruption from the trombone (or was it the tuba?) added to the air of unexpected hilarity. The Munich audience did an efficient demolition job on those they considered responsible but cheered the others to the rafters.

And the "rafters" are a most beautiful ceiling, graced with an unusual and delicate chandelier. The "full house" meant some two thousand eight hundred people, most of them arrayed to be seen during the promenades in the intervals. It was not unlike Vienna but the Bavarian ladies seem to be even more expensively gowned and groomed than their Austrian counterparts.

### Entertainment

Monday was free for shopping or sightseeing or just for relaxing. The square in front of the Town Hall was filled with D.G.O.S. followers for the "Glockenspiel" at 11 a.m. when the wooden figures moved to the music of the bells. On Monday evening the options were a visit to the circus, a taste of the local beer, accompanied by a real oomph-pa-pa band in a genuine beer-cellar, a chamber music concert, a leisurely meal at the hotel or another visit to the opera either to hear Mozart in the "Marriage" or Berg in "Wozzeck". The circus-goers came back with glowing accounts of elephants, clowns and genuine tigers which will have spoiled them for the Irish version for life. The music lovers seemed equally satisfied. One could hardly complain about a limited choice.

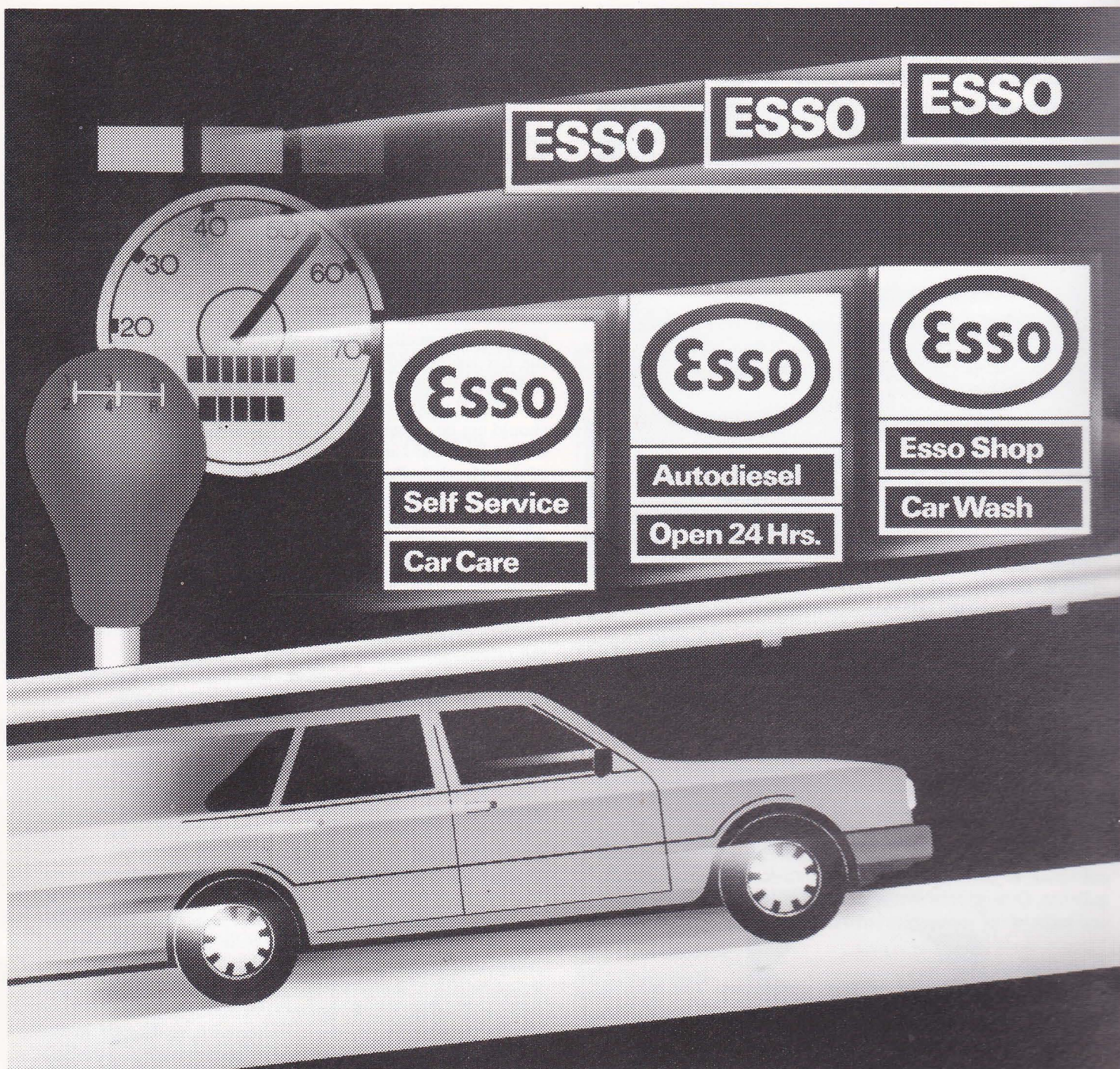
As the homing pigeons returned to the Penta Hotel an impromptu concert began in the bar and the visiting Americans and their German friends were impressed at the musical versatility and gifts of the Irish. Not every national group can render Verdi, "The Sash", the Desert Song and Molly Malone with equal gusto. The quality of the singing was also considerably higher than would be heard in the "small hours" in an Irish tavern but we left them with the illusion of a warm-voiced, musical people.

### Envoi

The Munich trip of the D.G.O.S. was realised through the foresight and hard work of Donnie and Moyra Potter. Those who were part of it enjoyed it and the feelings of friendliness and pleasure it generated will remain even when the names of the singers have been forgotten. Long may the D.G.O.S. and the Potters flourish. And, please, organise another one next year.

*Miriam O'Brien.*





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# D.G.O.S. Chorus

## LADIES

Stella Byrne  
Monica Condron  
Elma Cullen  
Kay Chamartin  
Dympna Carney  
Anne Deegan  
Maura Devine  
Adrienne Doyle  
Angela Doyle  
June Ellison  
Kathryn Fitzgerald

Ursula Fowler  
Una Faughnan  
Joan Gordon  
Dorothy Kenny  
Cecily Lynch  
Alice Moffat  
Marie Mackey  
Mary Moriarty  
Sheila Moloney  
Maureen McDonnell  
Pauline McHugh

Joan O'Farrell  
Clare O'Grady  
Patricia O'Toole  
Aine O'Neill  
Caroline Phelan  
Patricia Ryan  
Marian Saunders  
Norrie Stanley  
Mary Troy  
Jennifer Wilson  
Sylvia Whelan

## GENTLEMEN

\*Conor Biggs  
John P. Brady  
Anthony Byrne  
Patrick Brennan  
Marcus Browne  
\*Desmond Caplis  
Tom Carney  
John Carney  
Randal Courtney  
\*Brendan Cullen  
John Doyle  
Charles Dunphy  
Patrick Delaney

\*John Dunne  
Sean Flanagan  
Eugene Griffin  
Harry Hall  
Jack Hughes  
Paul Hickey  
Robert Hammond  
\*Barry Hodgkinson  
Paul Kavanagh  
Frank Keane  
\*Jim Kelly  
Edward Murphy  
Anthony Madden

\*Paul Monahan  
\*Fergus Murphy  
Noel O'Callaghan  
Sean O'Kelly  
Maurizio Piaconte  
Luciano Pecchia  
\*Roland Purcell  
Jim Price  
\*Alan Rice  
Tom Whelan  
\*Nigel Williams

*\* Extra Chorus for Don Carlo*

## DUBLIN CITY BALLET

Laura Macken

Toni Moss  
Timothy Clarke

Aideen Gohery  
Kelvin Warren

Nicola Anthony  
Penny Dormer

Tracey Ellis  
Fiona Quilligan

Zelda Quilligan  
Tara Syed

*Choreographer:* Babil Gandara  
*General Manager:* Louis O'Sullivan

## BOYS

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*Kevin Heffernan, Anthony Hetherton, Norman McKenny, Austin Mangan, Mark Meehan,  
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Timothy Kirwan, *dep-leader*  
Clodagh Vedres  
Catherine Briscoe  
Anna Kane  
Helen Briscoe  
Camilla Gunzi  
Elias Maguire  
David McKenzie  
Clare Crehan  
Catherine McCarthy  
Arthur Nachstern

## 2nd Violins

Jack Leydier  
Vanessa Caminiti  
Joan Miley  
Michael McKenna  
Carlos Assa Munt  
Keith Packer  
Audrey McAllister  
Annemauraid Hamilton  
Mary Wheatley  
Pauline Carolan  
David Lillis  
Eileen Kohlman

## Violas

Archie Collins  
Elizabeth Csibi  
Kathleen Green  
Margaret Adams  
John Adams  
Maureen Carolan  
Neil Martin  
Martin Cook

## Celli

Aisling Drury Byrne  
David James  
Niall O'Loughlin  
Sarah Acres  
Paula O'Callaghan  
Lynda Kelly  
Rhonda Branneky

## Basses

Helmut Engemann  
Wolfgang Eulitz  
Herbert Nowak  
Seamus Doyle  
Eamonn Williams  
William McGlynn

## Flutes

William Dowdall  
Madeleine Berkeley  
Deirdre Brady

## Oboes

Matthew Manning  
Helmut Seeber  
Patricia Harrison

## Clarinets

Brian O'Rourke  
Sydney Egan  
James Daly

## Bassoons

Michael Jones  
Dieter Prodöhl  
Michael Rogers

## Horns

Lesley Bishop  
Fergus O'Carroll  
Fergal Ó Ceallacháin  
Thomas Briggs  
Ian Dakin

## Trumpets

Josef Csibi  
Szabolcs Vedres  
Graham Hastings

## Trombones

Sean Cahill  
Francis Hughes  
Phil Daly

## Tuba

Hartmut Pritzel

## Timpani

Martin Metrustry

## Percussion

Noel Eccles  
Angela Boot  
Stephen Keogh  
Bernard Reilly

## Harp

Sheila Larchet Cuthbert

## Librarian

Daniel Murray

## Asst. Orch. Manager

Patrick McElwee

## Orchestra Manager

Francis Young



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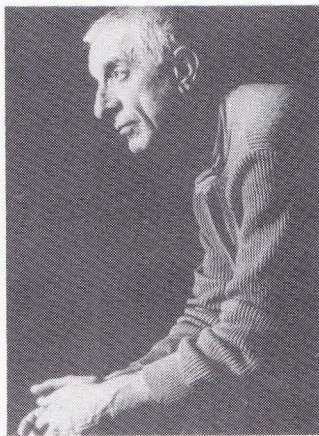
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**STEPHEN BARLOW**

**(Conductor) English.** A graduate of Trinity College Cambridge and the Guildhall School of Music. Returns to conduct "Tosca".



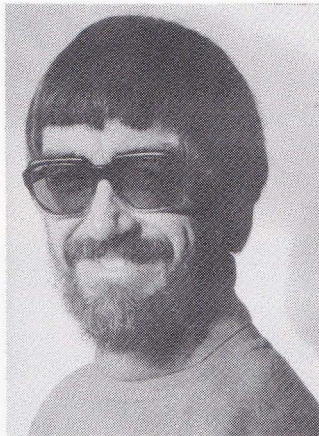
**GIANFRANCO RIVOLI**

**(Conductor) Italian.** Another first visitor to Dublin. For many years directed the Opera House in Florence. He is currently involved in the French provincial houses and in Spain.



**GIOVANNI VENERI**

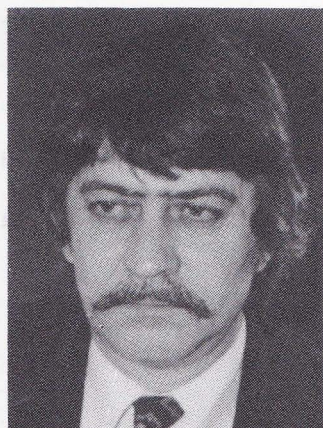
**(Conductor) Italian.** This is his third visit to Dublin where he will conduct "Macbeth". He will be remembered for his sensitive interpretation of last year's much acclaimed "Boheme".



**PHILLIP GILBERT**

**(Chorus Master) English.** Graduate of Royal College of Music and University of Hull where in 1982 he won the Special Music Prize for most outstanding student. Has worked with W.N.O. and Wexford Festival and is now full time with the D.G.O.S.

**DARIO MICHELI**



**(Producer) Italian.** This versatile producer who first came to Dublin in 1976 has worked on four continents. he returns to produce "Macbeth".

**GIANPAOLO ZENNARO**



**(Producer) Italian.** Well-known for his productions in Italy and France. He last came to Dublin in 1979 to direct "Tales of Hoffmann" and we welcome him back to produce "Don Carlo".

**WENDY SHEA**



**(Designer) Irish.** Studied art in Dublin (ANCA) and London, where she specialised in theatre design. Has worked extensively in England, Scotland and Denmark and was with Telefis Eireann for some years. She is designing Tosca for the D.G.O.S. this season.



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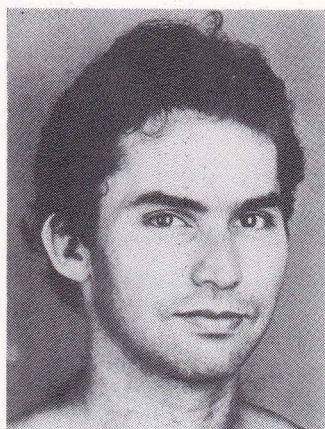
**CHARMAINE  
GOODCHILD**

**(Stage Director) English.** *Has worked in this field in both the U.K. and Australia and comes to Dublin for the first time to replace Patrick McClellan who has retired after many years of excellent service with the D.G.O.S.*



**JOSEPHINE SCANLON**

**(Asst. Stage Director)**  
**Irish.** *Has been involved in theatre and opera from a very early age. Has sung leading soprano roles in many musical societies in Ireland.*



**BABIL GANDARA**

**(Choreographer)**  
**Mexican.** *Studied dance with Nikita Talin of The Harkness School of Ballet, New York. Has worked under Hans Brena, Anton Dolin, John Gilpin and Joan Denise Moriarty.*



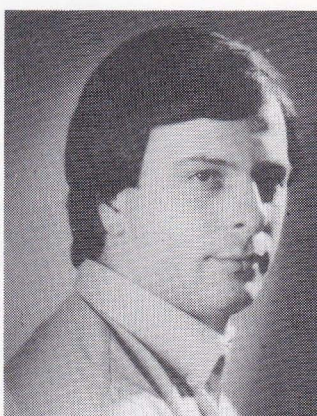
**GIOVANNI DE ANGELIS**

**(Baritone) Italian.** *Appeared in Dublin in the 1978 production of "Don Carlo". Returns to sing the title role in "Macbeth".*



**RADMILLA  
BAKOCEVIC**

**(Soprano) Yugoslavian.** *This is her first visit to Dublin where she sings Lady Macbeth and Tosca. One of the world's foremost dramatic sopranos she is considered to be the prima donna assoluta of the operatic stage in her native country.*



**ARMANDO CAFORIO**

**(Bass) Italian.** *This is his second visit to Dublin when on this occasion he will sing Angelotti in "Tosca" and the Inquisitor in "Don Carlo".*





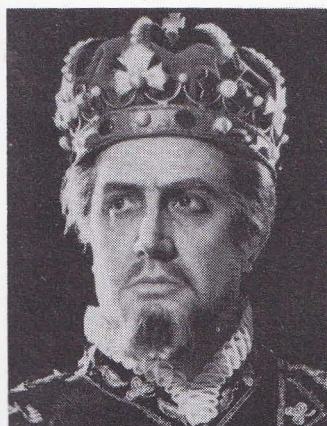
**LORENZA CANEPA**

**(Soprano) Italian.** Had a triumphant success in Turin last February in "I Due Foscari" with Bruson and Montefusco. Has been to Dublin on several occasions and this season will sing Elisabetta in "Don Carlo".



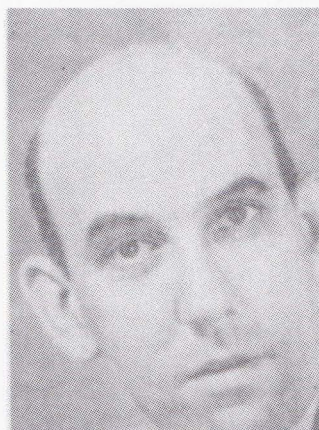
**DEIRDRE COOLING-NOLAN**

**(Mezzo-soprano) Irish.** Pupil of Jeannie Reddin. This is her third season with the D.G.O.S. when on this occasion she will sing the role of the Shepherd Boy in "Tosca".



**CARLO CAVA**

**(Bass) Italian.** One of Italy's finest basses in the post-war era. His list of credits embrace all the major opera houses of the world. On this, his first visit to Dublin, he will sing Philip in "Don Carlo" and Banquo in "Macbeth".



**BRENDAN CAVANAGH**

**(Tenor) Irish.** A most popular and regular guest with the D.G.O.S. where this season he will sing Spoletta in "Tosca" and Lerma in "Don Carlo".



**WALTER DONATI**

**(Tenor) Italian.** First visit to Dublin. Currently performing in the Paris Opera. He will be appearing as Macduff (a role he also sings in the Dublin production of "Macbeth") in La Scala in May with Piero Cappuccilli in the title role. He also sings the title role in "Don Carlo".



**ATTILIO D'ORAZI**

**(Baritone) Italian.** This very popular singer has been coming to Dublin for many years and we are delighted to welcome him back to sing Scarpia in "Tosca".



**THERESE FEIGHAN**

**(Mezzo-soprano) Irish.** A pupil of Veronica Dunne, she won The Voice of Ireland Competition in 1982. This is her seventh season with the D.G.O.S. when on this occasion she will sing the Heavenly Voice in "Don Carlo" and the Lady-in-Waiting in "Macbeth".

**JADRAMKA JOVANOVIC**

**(Mezzo-soprano) Yugoslavian.** Sings regularly in Belgrade and Sofia and makes her La Scala debut later this year. This is her first appearance in Dublin where she sings Eboli in "Don Carlo".





**PETER MCBRIEN**

**(Baritone) Irish.** A very popular guest with the D.G.O.S. and we are delighted to welcome him back to sing the Sacristan in "Tosca" and the Monk in "Don Carlo". Sings regularly with I.N.O. and C.C.O. and made his debut at last year's Wexford Festival.



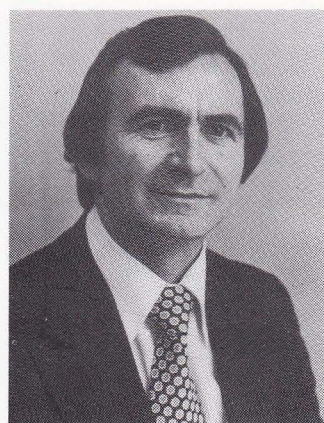
**LICINIO MONTEFUSCO**

**(Baritone) Italian.** This is his fourth visit to Dublin where he previously sang in "Favorita", "Andrea Chenier", "Gioconda" and the title roles in "Nabucco" and "Rigoletto". This season he will sing the role of Rodrigo in "Don Carlo".



**FRANK O'BRIEN**

**(Baritone) Irish.** Has made several highly successful appearances with the D.G.O.S. and this season he will sing the role of Rodrigo in the final performance of "Don Carlo" as well as Sciarone in "Tosca".



**TED RYAN**

**(Tenor) Irish.** This is his second appearance with the D.G.O.S. when on this occasion he will sing Malcolm in "Macbeth". Is well-known to Dublin audiences for his performances in the Savoy Operas.



**GIORGIO TIEPPO**

**(Tenor) Italian.** First visit to Dublin where he will sing Cavaradossi in "Tosca", a role which he has already sung with the German State Opera in Berlin.



**KATHLEEN TYNAN**

**(Soprano) Irish.** This young singer, a student of Paul Deegan at the R.I.A.M., is making her D.G.O.S. debut as Tebaldo in "Don Carlo". She was awarded the prize for Best Female Voice at the Northern Ireland Festival of Light Opera in 1984.



# DON CARLO

Opera in Four Acts

*Libretto by Joseph Méry and Camille Du Locle  
Italian translation by Angelo Zanardini*

*Based on the dramatic poem by Friedrich Schiller*

*Music by*

**GIUSEPPE VERDI**

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## CHARACTERS

In order of appearance

A FRIAR . . . . .	PETER McBRIEN
DON CARLO, <i>Crown Prince of Spain</i> . . . . .	WALTER DONATI
RODRIGO, <i>Marquis of Posa</i> . . . . .	LICINIO MONTEFUSCO
	FRANK O'BRIEN (April 23)
PHILIP II, <i>King of Spain</i> . . . . .	CARLO CAVA
ELISABETH DE VALOIS . . . . .	LORENZA CANEPA
TEBALDO, <i>Elisabeth's Page</i> . . . . .	KATHLEEN TYNAN
PRINCESS EBOLI, <i>Lady-in-waiting to the Queen</i> . . . . .	JADRAMKA JOVANOVIC
THE COUNT OF LERMA . . . . .	BRENDAN CAVANAGH
A VOICE FROM HEAVEN . . . . .	THERESE FEIGHAN
THE GRAND INQUISITOR. . . . .	ARMANDO CAFORIO

*Inquisitors, Ladies and Gentlemen of the Spanish Court, Pages, Guards, Friars, Officials of the Holy Office,  
Soldiers, Magistrates, Victims of the Inquisition.*

## DUBLIN GRAND OPERA SOCIETY CHORUS

Chorus Master: PHILLIP GILBERT

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CONDUCTOR . . . . .	GIANFRANCO RIVOLI
PRODUCER . . . . .	GIAMPAOLO ZENNARO
DESIGNER . . . . .	OTELLO CAMPONESCHI
STAGE DIRECTOR . . . . .	CHARMAINE GOODCHILD
ASSISTANT STAGE DIRECTOR . . . . .	JOSEPHINE SCANLON
COSTUMES . . . . .	CASA D'ARTE, CHIARA
	STRINGANO BARI
SCENERY . . . . .	BUILT BY ARENA LTD., DUBLIN
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There will be Three Intervals and Warning Bells will be rung  
5 Minutes and 3 Minutes prior to the end of each interval

Don Carlos was first performed at the Opéra, Paris on 11th March 1867.  
Revised 4 Act version first performed at La Scala, Milan on 10th January 1884.





## VERDI

*Don Carlo*, as it is known and published in its Italian version, began life as *Don Carlos*, a French grand opera written especially for the tastes and habits of the Paris public. Only in the 1960's, however, has it been revived in the original language in the city of its birth. The composer knew what he was getting into when he agreed to write *Don Carlos*; the Paris Opéra required a five act work with a substantial ballet. Verdi had already met these requirements with *Les Vêpres Siciliennes*, written for production during the Great Exposition of 1855. Now, with the still grander Universal Exposition planned for 1867, he

(1847) and *Luisa Miller* (1849). He did, however, have misgivings about the Paris opera. 'What a punishment for a composer', his wife wrote a friend, 'is the staging of an opera in that theatre, with its machinery of marble and lead'.



*Charles V by Titian.*

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35. Aujourd'hui LUNDI 11 Mars 1867.

**PREMIERE REPRESENTATION**

**DON**

**CARLOS**

Opéra en CINQ actes.

'Elisabeth. <b>M<sup>me</sup> MARIE-SASS</b>	Eholf. <b>M<sup>me</sup> GUEYMARD-LAUTERS</b>	
Philippe II, <b>M. OBIN</b>	Le Marquis de Posa, <b>M. FAURE</b>	Don Carlos, <b>M. MORERE</b>
Le Grand Inquisiteur, <b>M. DAVID</b>	Un Moine, <b>M. CASTELMARY</b>	Thibaut, <b>M<sup>me</sup> LEVIELLE</b>
MM. GASPARD, CLEOPHAS FRERET, MECHELAERE, MERMAND, VARNIER, DELAHAYE, DE SOROS, JOLIVET.		

Au 3<sup>e</sup> Acte, **LA PEREGRINA** Divertissement

<b>M<sup>me</sup> BEAUGRAND.</b>	<b>M. MERANTE.</b>
<b>M<sup>me</sup> MARQUET.</b>	<b>A. MERANTE. RIBET.</b>

M<sup>me</sup> MORANDO, PARENT, CARABIN, STOKOFF, PILATTE,  
BOSSI, LAMY, SANLAVILLE, MONTAUBRY, RUST, VOLTER,  
CAROLINE, ALINE, BELMAR, M<sup>me</sup> REMOND, CORNET,  
PLUQUE, LECERF, ESTIENNE, MONFALLET, DARCOURT.

Le Bureau de location, rue Drouot, au coin de la rue Rossini, est ouvert de 10 à 6 h.

*Playbill for the première of Don Carlos.*

accepted the subject suggested to him as early as 1850, Friedrich Schiller's play *Don Carlos*.

Verdi apparently liked the story for its interesting personalities and conflicts. The plot revolves around favourite themes of his — the struggle against tyranny, and the anguish of divided loyalty. He had relied on Schiller for the dramatic raw material of three previous operas — *Giovanna d'Arco* (1845), *I Masnadieri*

There are in fact two very different versions of *Don Carlos*. One is in an enormous *grand opera* in five acts with ballet, which has only been performed and published in its entirety within the last ten years. The other is a swifter, more concise *melodramma* in four acts, also composed in French, although it was first (at La Scala in 1884), and has subsequently most often been performed in the Italian translation of Angelo Zanardini. In addition there are two 'practical' versions approved by the composer; the 1867 score as it was performed and published in Paris, and then in Italy; and a 'composite' 5 act score in which Act I from the 1867 edition is joined to the four revised acts of 1883 — first tried, it seems, at Modena in Italy in 1886. There can be no 'definitive' edition of *Don Carlos* — it is a matter of choosing among rich alternatives. Verdi changed his mind several times about various points, and he was never altogether happy with the ending, but about one thing he was consistent: *Carlos*, in whatever version, should never be cut beyond the extent which he himself had cut it. We shall be performing the work in the 1884 four act Italian version.

*Don Carlo* shows the Spanish Court in the early years of the reign of Philip II, and the fictional love story is told against a background that is historically fair and is used to build the characters into real persons. The most important in the opera is King Philip II (1527-98) who became King in 1556. He inherited on his father's abdication the largest share of an immense empire. Administering such an empire had exhausted Charles V, who retired to a monastery, when he was only 56 years old. This defunct monarch, who plays such a curious and macabre part in the dénouement of the opera, is none other, than the Don Carlo of Verdi's *Ernani*, whom we last saw pardoning the conspirators, at the tomb of Charlemagne in Aix-la-Chapelle, after his election as Emperor.

Philip's efforts to administer his Empire turned him into a complete bureaucrat. His insistence on reading and signing everything himself, ensured that his administration lagged



months behind events. Nonetheless, he tried very hard to be just and fair. To his surprise many found him rigid and inhuman. It is typical of Philip's orderly mind, that, under him, the Spanish Court developed a protocol that most foreigners found, both ludicrous and stifling. There are hints of this in the opera; the Queen may walk alone only in the cloisters of the convent, and she may receive only those persons, of whom Philip approves. Verdi presents her as a woman used to the greater freedom of the French Court and slowly suffocating under the Spanish restrictions.

The historical Elizabetta, Elizabeth of Valois (1545-68) was Philip's third of four wives and was eighteen years younger than



*Princess of Eboli.*

he. The others, in order, were Maria of Portugal, Mary the First of England and Anne of Austria. Elizabeth died in 1568, having borne Philip two daughters but no heir. He seems to have been kind to her and fond of her gaiety and extravagance. There is no evidence of an affair between her and Don Carlo, Philip's son by his first wife. Don Carlo (1545-68) was physically deformed and apparently mentally unbalanced. His father imprisoned him as he was about to flee to the Netherlands and he died in prison. Historians have always wrangled over whether or not Philip actually murdered his son.

Eboli is also a historical person (1540-1592) and she was important in court intrigue. A Mendoza Princess, bred in all the antique pride of hidalgo Spain, she was married to the Duke of Pastrana (who was none other than the son of Don Ruy Gomez de Silva — that intractable Grandee in *Ernani*) who tried unsuccessfully to wed Elvira, and having failed in that, to conspire against his King. In Schiller, Eboli desires Carlo in place of Gomez, but in fact it was Gomez she married, and after his death she became a nun in the convent of St. Teresa of Avila, at Pastrana, where she caused chaos. After leaving the convent she became embroiled in further scandals, which may be read in Kate O'Brien's novel 'That Lady'. Eboli probably never had an affair with Philip, but it is arguable. She was the mistress of Antonio Perez, who was for a number of years Philip's most trusted adviser. In 1579 Philip and Perez had a sensational falling out in which each publicly accused the other of murdering the secretary of Don John of Austria. Eventually, on Philip's instigation, the Inquisition accused Perez of heresy and he fled to France. Eboli shared his disgrace, and after 1579 lived either in prison or in enforced retirement. She was one eyed, having sustained permanent injury in a teenage duel, and wore a black silk patch which seems to have curiously become her. It was King Philip who referred to her as 'That Lady'.

Rodrigo, the Marquis of Posa, was an invention of Schiller, but the model for the character existed in Philip's greatest

opponent, William the Silent (1533-84). William, who eventually led the Dutch out of the Spanish Empire, had been the favourite courtier of Charles V, and one of Philip's ablest diplomats. He constantly advised Philip against a policy of repression in the Netherlands, and finally when Philip sanctioned a policy of terror through the Duke of Alva's soldiers and the Inquisition, William took up active opposition. History has recorded him as the father of the Netherlands, who was shot by soldiers of the Inquisition, and the Dutch have preserved the bullet holes in the plaster wall on the stairs of his house in Delft, in North West Holland.

The Spanish Inquisition was, at this time, under the direction of a man peculiarly fitted to execute its plan. This was Fernando Valdés, Cardinal Archbishop of Seville, a person of a hard, inexorable nature, and possessed of as large a measure of fanaticism as ever fell to a Grand-Inquisitor since the days of Torquemada. His domination over the King was complete. Verdi masterfully underpins their relationship, and by extension, that of the Church and State at that time, in their magnificent encounter in the third act of the opera.

Set against the background of these historical characters, and events, and within the framework of Schiller's drama, Verdi has, in the words of Andrew Porter, (the eminent present day



*Philip II by Rubens.*

critic and musicologist) produced his 'noblest and most ambitious opera, in which his recurrent concerns as man and as musician find their fullest statement. Five interesting characters, already linked by love, passion, and friendship in a complicated emotional pattern, are caught in a tight web of Church and State. On their deeds and decisions depend the fate of 3 nations — France, Spain and Flanders — and beyond them all of the people in Philip II's vast 'Empire'.

And on every level Verdi rises to the subject with his most powerful and passionate music.



## SPAIN ABOUT 1560 A.D.

**Don Carlo, Infante of Spain is betrothed to Elisabeth de Valois, whom he has never seen; when they meet in the Forest of Fontainebleau, they fall in love, only to find that their future happiness is to be destroyed as Phillip of Spain, Carlo's father, has requested her hand in marriage as a condition of peace between the two countries.**

### ACT I

#### *Scene 1 The Monastery of St. Just*

Don Carlo has sought refuge in the Monastery of St. Just in an attempt to forget his misery. It was there that his grandfather, Charles V, went to end his days, and Don Carlo recollects the story that Charles is not really dead but still lives as one of the monks.

Don Carlo's great friend, Rodrigo, Marquis of Posa, recently returned from Flanders, comes to see him. Posa suggests that Don Carlo might forget his troubles by joining him in his crusade against the Spanish oppression of the people of Flanders. The two men pledge their friendship in the duet *Dio, che nell' alma infondere*, the theme of which recurs throughout the opera. A procession approaches, and Don Carlo is overcome by the sight of Philip leading Elisabeth by the hand.

#### *Scene 2 A garden outside the Monastery*

The Princess Eboli, Tebaldo, and other members of the Queen's entourage are awaiting Elisabeth. Eboli sings a Moorish lovesong, *Nei giardin del bello saracin ostello* (The Veil Song). Elisabeth enters sadly and Rodrigo is ushered into her presence. He hands her a letter from her mother in Paris, and secretly a note from Don Carlo. While she reads the message, Rodrigo and Eboli discuss the latest news from Paris. Rodrigo asks the Queen to receive Don Carlo; she agrees. The Prince enters and the Queen's attendants withdraw. He asks her to intercede for him with his father, and obtain permission for him to visit Flanders. Then forgetting himself, he once more declares his love for her, but she reminds him of his duty to his father, and he rushes off leaving her alone.

The King enters with his suite and finding the Queen unattended contrary to his orders, banishes the Countess of Aremberg who should have remained with Elisabeth. The Queen consoles her (*Non pianger, mia compagna*) and then the ladies depart leaving Philip and Rodrigo behind. Philip asks Rodrigo why he has never asked him a favour, Rodrigo replies that he looks on his service as a reward in itself but there is one favour for which he would ask, a relaxation in the harsh policy that Philip is pursuing in Flanders. The King tells Rodrigo that his ideals are merely youthful fancies, and that he need not fear the crown; but begs him beware of the Grand Inquisitor.

*Interval: 15 minutes.*

### ACT II

#### *Scene 1 The Queen's Gardens outside the Palace in Madrid*

Don Carlo has received an anonymous note asking him to be in the Gardens at midnight; he believes this to have come from the Queen, but in reality it has been sent by Eboli who is deeply in love with him. A veiled figure appears; it is Eboli, but Don Carlo thinking it to be Elisabeth makes passionate love to her. When she unveils, he cannot conceal his disappointment, and she accuses him of loving the Queen; she also suggests to Don Carlo that Rodrigo has been asked by the King to spy on him. Rodrigo now appears and defends his friend by saying that he is not well, and cannot be held responsible for what he says and does. Eboli is not deceived and swears to bring about the ruin of Don Carlo and the Queen (*Trema per te, falso figliuolo*). Rodrigo asks his friend to hand over any incriminating papers he may have in case Eboli should carry out her threats.

#### *Scene 2 The Square in front of the Cathedral of Our Lady of Atocha in Madrid*

Preparations are being made for an *auto-de-fé* — the ceremonial punishment of the victims of the Inquisition. The members of

the Court and the Queen make their entrance; then Philip appears at the door of the Cathedral, wearing the State Crown on his head. He repeats the oath he took at his coronation to punish all unbelievers.

Don Carlo enters leading the Flemish deputies, asks the King to show mercy on the Flemish and that he be made his deputy in Flanders. Philip refuses this request, and Don Carlo drawing his sword swears that he will liberate Flanders. Philip orders Don Carlo to be disarmed, but not one of the nobles will dare carry out his command; then Rodrigo, seeing that unless Don Carlo surrenders to the King he is lost, steps forward and asks Don Carlo for his sword. As the procession moves on, a voice from heaven is heard promising peace to those who suffer.

*Interval: 15 minutes.*

### ACT III

#### *Scene 1 King Philip's study in the Palace*

Philip, alone, laments his wife's coldness to him in the well known aria, *Ella giammai m'amò!* The Grand Inquisitor is then announced, a blind old man, ninety years of age. Philip tells him of his son's behaviour and asks him whether he would have the support of the Church should he punish Don Carlo by death. The Inquisitor replies that God was not afraid to give His only Son to save the world. The Inquisitor then says that the crime of Rodrigo, who has championed the cause of freedom in Flanders is more grievous than Don Carlo's, and demands his death. Philip, who has found in Rodrigo the one person in whom he can confide, will not agree to this demand. As the Grand Inquisitor leaves, Philip asks him sadly if the Crown must always be subservient to the Church.

Elisabeth now rushes into the room and asks the King to help her recover her jewel chest which has vanished from her room. He asks her if the casket on his table is what she is seeking; he opens it and Don Carlo's portrait is disclosed. Philip accuses his wife of adultery and Elisabeth faints. The King calls in Eboli and Rodrigo and in the quartet that follows the four characters give voice to their conflicting emotions.

After the King and Rodrigo have withdrawn, Eboli confesses to the Queen that not only did she give the casket to the King because she was jealous of Don Carlo's love for the Queen, but that she herself had been the King's mistress. Elisabeth tells Eboli that she must either enter a convent or leave Spain. Left alone Eboli curses her fatal beauty which has brought her to this situation and resolves to do all she can to save Don Carlo. — *O don fatale.*

#### *Scene 2 Don Carlo's prison*

Rodrigo comes to visit his friend in prison to tell him that he has resolved to sacrifice his own life for Don Carlo's (letters from Flanders that were originally addressed to Carlo have been found in Rodrigo's possession). He bids Don Carlo farewell — *Per me giunto è il dì supremo*. A servant of the Inquisitor steals into the prison and shoots Rodrigo; as he dies he tells Don Carlo that Elisabeth will meet him on the morrow at the monastery of St. Just for the last time — *O Carlo, ascolta*. When the King arrives Carlo disowns his father as the murderer of his only friend. A mob roused by Eboli, bursts into the prison to assist Carlo but they are overawed by the Grand-Inquisitor when he berates them for daring to raise arms against the Lord's anointed.

### ACT IV

#### *The Cloister of St. Just as in Act 1, Scene 1*

Elisabeth waiting for Don Carlo, sings of her former happiness, and of her sadness at the parting with him for ever — *Tu che le vanità*. Don Carlo arrives and the lovers bid each other a last farewell. The King surprises the couple and tells the Inquisitor to seize Don Carlo. The Tomb of Charles V opens and the Emperor himself in the guise of a monk saves Don Carlo from the wrath of his father and the punishment of the Inquisition.



# TOSCA

Opera in Three Acts

*Libretto by Giuseppe Giacosa and Luigi Illica based on Victorien Sardou's drama "La Tosca"*

*Music by*

**GIACOMO PUCCINI**  
(Property of G. Ricordi & Co.)

## CHARACTERS

*In order of appearance*

CESARE ANGELOTTI, <i>an escaped political prisoner</i>	ARMANDO CAFORIO
THE SACRISTAN	PETER McBRIEN
MARIO CAVARADOSSI, <i>a painter</i>	GIORGIO TIEPPO
FLORIA TOSCA, <i>a celebrated singer</i>	RADMILA BAKOCEVIC
BARON SCARPIA, <i>Chief of Police</i>	ATTILIO D'ORAZI
SPOLETTA, <i>a police agent</i>	BRENDAN CAVANAGH
SCIARRONE, <i>a gendarme</i>	FRANK O'BRIEN
A SHEPHERD BOY	DEIRDRE COOLING-NOLAN
A GAOLER	NOEL O'CALLAGHAN

*A cardinal, a judge, Roberti (an executioner), a scribe, an officer, a sergeant, soldiers, police agents, ladies, noblemen, citizens.*

*Boys from Larkhill National School under the direction of Joseph Scully.*

**DUBLIN GRAND OPERA SOCIETY CHORUS**

Chorus Master: PHILLIP GILBERT

**RADIO TELEFÍS ÉIREANN SYMPHONY ORCHESTRA**

(By kind permission of the R.T.E. Authority)

Leader: AUDREY PARK

CONDUCTOR	STEPHEN BARLOW
DESIGNER	WENDY SHEA
LIGHTING DESIGNER	TONY WAKEFIELD (by kind permission of The Abbey Theatre)
STAGE DIRECTOR	CHARMAINE GOODCHILD
ASSISTANT PRODUCER	MAIRÉAD McGRATH
ASSISTANT STAGE DIRECTOR	JOSEPHINE SCANLON
ASSISTANT STAGE MANAGER	MAJELLA NOLAN
COSTUMES	NIGEL BOYD
SCENERY	BUILT BY ARENA LTD., DUBLIN PAINTED BY TRISHA DONNISON

*Furniture and Stage Properties kindly loaned by Augustinian Fathers, Thomas Street; Mission Antiques; Pembroke Antiques and The Trend Centre.*

*There will be Two Intervals and Warning Bells will be rung  
5 Minutes and 3 Minutes prior to the end of each interval*

*Tosca was first performed at the Teatro Costanzi, Rome on 14th January 1900.*





## PUCCINI

The premiere of *Tosca* at the Teatro Costanzi, Rome, on the 14th January 1900, proved to be one of those occasions more comic than tragic when a combination of circumstances totally unrelated to the quality of the music or indeed the public's appreciation of it resulted in a performance that was as disastrous as could be imagined. There was a bomb scare at the theatre that night and the conductor Leopold Mugnone was uneasy. He had every right to be; some time before, when he had been conducting at the Teatro Liceo in Barcelona, a bomb had exploded and killed a number of people.

But some of the audience were also uneasy: not only the composers present, Puccini's rivals Mascagni, Franchetti, Cilea, who could possibly foresee another money spinning triumph for their contemporary, but also the conservative Roman opera



*Giacosa, Puccini and Illica in 1895.*

goers, from the Queen Margherita on down. Mario was a rebel, Tosca a daughter of the populace and Scarpia, who represented authority, propriety, devotion to church and crown, was an unspeakable villain and, what's more, he was assassinated before the public's eyes.

The opening night critics were puzzled as critics have been ever since on the subject of *Tosca*. By its opponents, the opera is dismissed as mere *verismo*, though its larger-than-life characters are obviously a far cry from the peasants of *Cavalleria Rusticana*, the archetypal *verismo* opera. The work is also sometime called crude, though in it Puccini's music gained new refinement and fluency. Even Giulio Ricordi objected to the last act, saying it was hardly more than a series of duets, and was 'fragmented and ineffectual'.

Puccini was first attracted to Sardou's *La Tosca* after seeing a performance in Milan in 1889 with Sarah Bernhardt, but it was not until very much later after he discovered that a friend and contemporary of his, Alberto Franchetti, was working on it to a libretto by Luigi Illica (which Verdi had enthused about) that he decided the subject must be his or no one else's. Fortunately, Franchetti was persuaded to waive his rights and devote himself to some other project. He agreed that the subject was more congenial to Puccini's gifts than to his own. Giuseppe Giacosa the poet and playwright who had already collaborated on *La Bohème* was called in once more. Elegant versifier and acute portraitist that he was, he was less suited to dealing with the supercharged passions and dramatic pageantry of Sardou's play. But Illica who loved violent contrasts of colour and sweeping epics here came into his own. As before, Puccini was



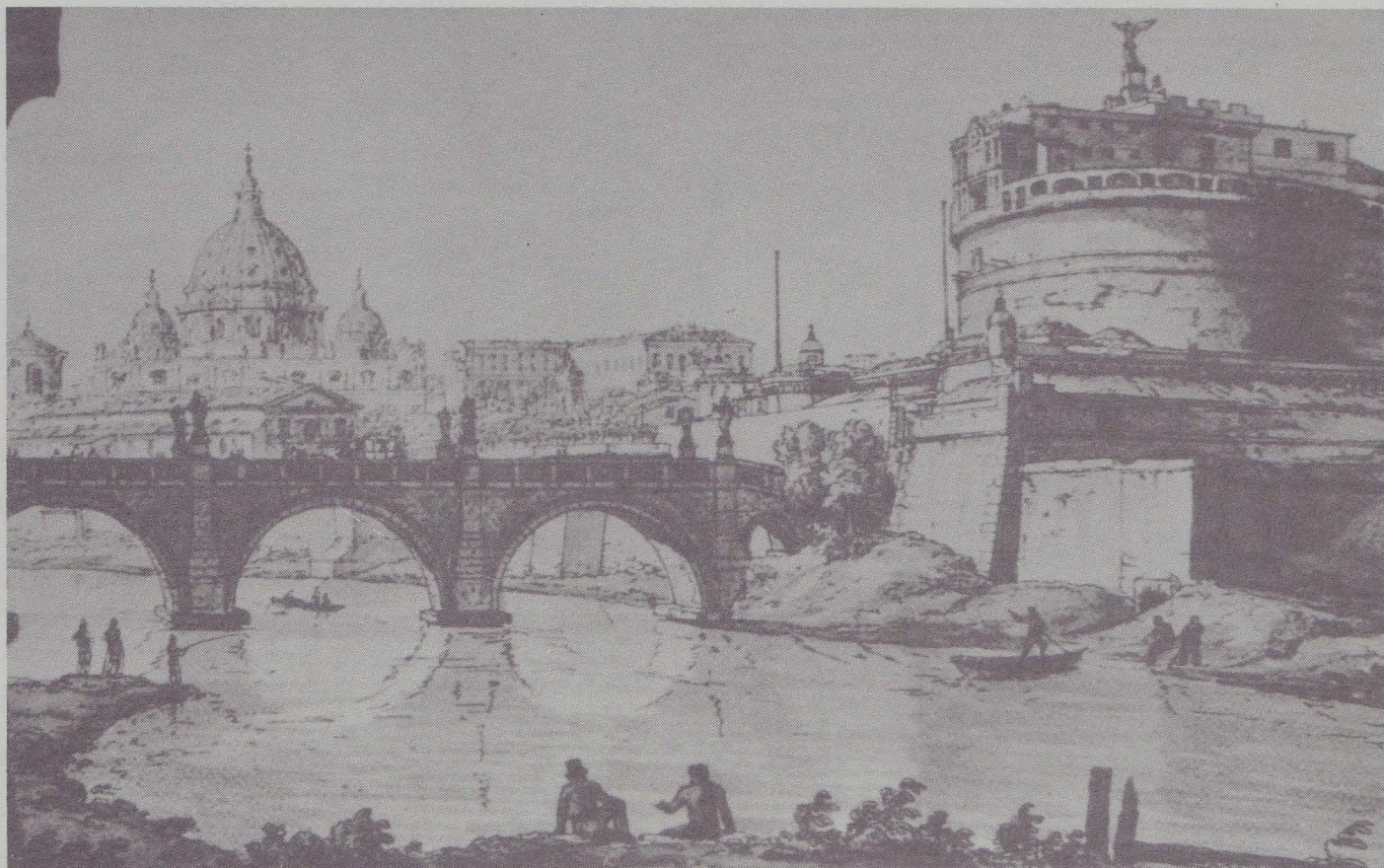
*Victorien Sardou.*

a vocal member of the Libretto-writing team. A high point in the Sardou play was Mario Cavaradossi's last act farewell to Rome and to life. Both the librettists and Ricordi were deeply attached to this scene, (maybe because Verdi had been so enthusiastic about it) but Puccini was firmly against it; and as



*Sarah Bernhardt as 'La Tosca'!*





Castel Sant' Angelo, Rome.

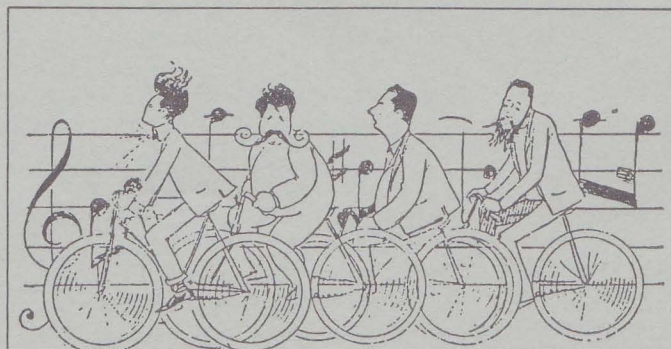
a result of his dislike, the so called 'hymn' of Cavaradossi was steadily reduced until it almost vanished.

Sardou tells us all we need to know (and much that we don't) about Mario Cavaradossi. He is the great nephew of Helvétius, his mother was French, his father lived in Paris and knew Voltaire and the *philosophes*. Mario himself spent much of his life in France, where he studied with the neo-classical painter David and acquired revolutionary notions including his beard, hairstyle and fashionable dress. Naturally the librettists omitted nearly all this background. No matter, Puccini's music tells us that Mario was young, ardent and romantic. Scarpia (whose first name is Vitellio) is, given a slight justification for his implacable persecution of Angelotti and Mario. His job is at stake. The Queen of Naples, prompted by her friend and eminence grise, Lady Hamilton, is determined that Angelotti — who once enjoyed Emma Hamilton's favours, when they were available at a (cheap) price — shall die. And if the prisoner escapes before he can be shipped to Naples for execution, then Scarpia himself may have to pay, heavily. But it is clear that Scarpia's job is also his hobby, his passion. And the mixture of crude lust and ironic refinement, of cruelty and taste, which characterizes the evil Baron in the play is skilfully exemplified in the opera, so that Puccini's Scarpia is even more convincing than Sardou's.

So one might argue is Puccini's *Tosca*. In Sardou, once again, the background is generously given (Mario narrates it to Angelotti in fact). Floria started life in humble circumstances, was orphaned, herded goats in the Roman countryside. Taken in and educated by the Benedictine nuns she was discovered by the composer Cimarosa, who launched her on her singing career (she made her debut in what would seem an unlikely role: Paisiello's delicate *Nina*). In both opera and play, she is

devout but impulsive, sincere, brave. In the opera, however, she is more direct and with *Vissi d'arte*, whose words the librettist put in her mouth, she was able to explain herself, concisely and movingly, speaking not to Scarpia, but to God.

Puccini was in his early forties when *Tosca* was first performed. It was his fifth opera, and he had five more to write (if you count the *Trittico* as a single work). Thus *Tosca* is central to his career. It was, perhaps, the last Opera he wrote with complete youthful confidence (a confidence displayed in his respectful but firm reply to Giulio Ricordi's criticisms). Though Puccini refused to write Mario's hymn to life in so many words (or notes), he wrote it by implication throughout *Tosca*, where he was bidding farewell to his young manhood, and he did it, his way, with passion and style.



MASCAGNI, LEONCAVALLO, PUCCINI, FRANCHETTI  
(The four musical members of the Milan 'Scapigliatura')



The action is set in Rome on June 17 1800, the day of the Battle of Marengo, and on the following morning. The battle was part of Napoleon's Italian Campaign and the situation is reflected in the opera by the conflict between the liberal Republican sympathiser Cavaradossi and the repressive Royalist police-chief Baron Scarpia. This political hostility sharpens the conflict between the two men over Tosca.

## ACT I

*The Interior of the Church of Sant' Andrea della Valle.*

Angelotti, formerly consul of the Parthenopean Republic of Naples, had been arrested by the Royalists and imprisoned in the Castel Sant' Angelo in Rome where the Chief of Police is the dreaded Scarpia. Through the aid of his sister, the Marchesa Attavanti, Angelotti has been able to make his escape from the fortress and take refuge at the church where his sister has left him clothes in the Attavanti Chapel with which to disguise himself. Mario Cavaradossi, a painter, enters and resumes work on a painting of Maria Madgalena, in which the Sacristan recognizes the features of a strange lady who has lately been paying the church frequent visits — the Marchesa Attavanti. Cavaradossi meditates on the curious likeness displayed by his portrait to both the mysterious worshipper and to the woman he loves, the famous diva, Floria Tosca. Angelotti, who thinks the church empty, emerges from his hiding-place in the chapel and recognizes in the painter an old friend of his. He tells his unfortunate story and Cavaradossi promises to help him to safety, when Tosca's impatient call 'Mario, Mario!' is heard from outside. Angelotti conceals himself and Tosca now enters filled with suspicion, her jealousy having been aroused by the whispers she had heard. Cavaradossi pacifies her and the lovers exchange ardent sentiments (love duet). They arrange to meet the same evening and Tosca leaves. Angelotti now discusses with the painter a plan which will enable him to escape from Rome when a cannon shot startles them. It is the signal that Angelotti's escape from the Castel Sant' Angelo has been discovered. There is no time to lose and Cavaradossi decides to take Angelotti to his villa outside the city and hide him there.

No sooner have the two friends left than the Sacristan returns to give Cavaradossi the great news of Napoleon's defeat, but is surprised to find the painter vanished. Acolytes and choristers now crowd upon the scene in preparation for the solemn *Te Deum* to be sung in celebration of the Royalist victory. Enter Scarpia, whose appearance brings the excited bustle to a sudden halt. The discovery of a fan bearing the coat of arms of the Attavanti family is evidence that Angelotti had been in hiding in the church. Similarly, the Sacristan's testimony that Cavaradossi's food-basket had been full only a little while ago and is now completely empty, suggests to Scarpia that the painter must be implicated in the fugitive's escape. Tosca returns unexpectedly to inform Cavaradossi that she will be singing at the festive cantata to be given at the Palazzo Farnese by Queen Caroline in celebration of the victory, and this will prevent her from meeting her lover in the evening. Not finding him in the church, her jealous suspicion is aroused again. Scarpia plays on this weakness of hers by showing her the Marchesa Attavanti's fan. The ruse works. Tosca leaves in agitation for Cavaradossi's villa, where she is certain to surprise the painter with her supposed rival. She is secretly followed by Scarpia's agent Spoletta. The *Te Deum* begins. As Scarpia kneels down, there flashes through his mind the diabolical plan of sending Cavaradossi to the gallows and making Tosca yield to his desires.

*Interval 20 Minutes*

## ACT II

*Scarpia's Room in the Palazzo Farnese*

The Chief of Police is seen seated at table for supper and reflecting on his sinister stratagem (aria: 'Ha più forte sapore'). The sounds of a gavotte are heard from another part of the Palace to indicate that the Queen's celebration is in full progress. Cavaradossi is brought in for interrogation but disclaims any knowledge of Angelotti's whereabouts. This scene proceeds while the cantata, with Tosca's voice, is heard from a distance until Scarpia, enraged at the painter's obstinacy, closes the window to shut out the sound of the music. Presently Tosca arrives, alarmed at the contents of a note Scarpia had sent her previously. Her lover is now led into an adjoining room where he is subjected to third-degree torture to make him betray Angelotti's hide-out. Tosca, unable to suffer any longer his cries of pain and agony heard through the open door, reveals Angelotti's secret, whereupon Scarpia gives the order to release Cavaradossi from his torture. The news is now brought in of Napoleon's victory at Marengo, prompting Cavaradossi to a rousing expression of joy. With this he signs his death-warrant and he is now taken away to be executed. Tosca entreats Scarpia to show mercy (aria: 'Vissi d'arte'), when Spoletta enters with the tidings that Angelotti had killed himself at the moment of his arrest. Scarpia, playing his last and strongest trump, tells Tosca that her lover will be the next to die, but suggests that his life could be saved in exchange for Tosca's favours. Tosca agrees to the infamous bargain, and Scarpia, pretending to alter his original scheme, commands that Cavaradossi be mock-executed but secretly countermands this order. After signing a safe-conduct for Tosca and Cavaradossi he tries to embrace her when with a swift stroke of a knife, snatched from his supper-table, she stabs him to death.

*Interval 20 Minutes*

## ACT III

*The Platform of the Castel Sant' Angelo*

It is the hour before dawn and from the distance the song of a shepherd is heard. Cavaradossi is brought up from his cell. His last thoughts turn to Tosca (aria: 'E lucevan le stelle'). She arrives presently to tell him of how Scarpia found his deserved end, and instructs him how to simulate death after the mock-shooting. They exchange tender sentiments and dream of their future happiness and freedom (duet: 'Dolci mani mansuete'). The execution takes place. After the firing-party has marched off, Tosca calls to Cavaradossi to rise, but disquieted at his silence she raises the cloth the soldiers had laid over his body, to find a corpse. She realizes the fiendish trick Scarpia has played on her. His murder has meanwhile been discovered. Spoletta and the soldiers come rushing to the platform to arrest Tosca, but she climbs on to the parapet and hurls herself down to her death.



# MACBETH

Opera in Four Acts

*Libretto by Francesco Maria Piave and Andrea Maffei  
(after Shakespeare's play, Macbeth)*

*Music by*

**GIUSEPPE VERDI**

*(Property of G. Ricordi & Co.)*

## CHARACTERS

*In order of appearance*

MACBETH										GIOVANNI DE ANGELIS
BANQUO	<i>Generals in King Duncan of Scotland's Army.</i>									CARLO CAVA
LADY MACBETH										RADMILA BAKOCEVIC
SERVANT										RANDAL COURTNEY
MACDUFF	<i>Scottish Nobleman.</i>									WALTER DONATI
MALCOLM	<i>Son of King Duncan</i>									TED RYAN
GENTLEWOMAN	<i>attendant to Lady Macbeth.</i>									THERESE FEIGHAN
MURDERER										JOHN CARNEY
APPARITION	<i>— A Warrior</i>									NOEL O'CALLAGHAN
	<i>— A Bloody child</i>									PATRICIA RYAN
	<i>— A Crowned child</i>									SHEILA MOLONEY
HERALD										RANDAL COURTNEY
DOCTOR										FRANK O'BRIEN

*King Duncan, Fleance (son of Banquo), Witches, Lords and Ladies, Scottish Refugees, Soldiers, Assassins,  
Messengers and Attendants.*

**DUBLIN CITY BALLET**

Choreographer: BABIL GANDARA

**DUBLIN GRAND OPERA SOCIETY CHORUS**

Chorus Master: PHILIP GILBERT

**RADIO TELEFÍS ÉIREANN SYMPHONY ORCHESTRA**

(By kind permission of the R.T.E. Authority)

Leader: AUDREY PARK

CONDUCTOR										GIOVANNI VENERI
PRODUCER										DARIO MICHELI
DESIGNER										ROCCO PUGLIESE
STAGE DIRECTOR										CHARMAINE GOODCHILD
ASSISTANT STAGE DIRECTOR										JOSEPHINE SCANLON
COSTUMES										CASA D'ARTE, CHIARA
										STRINGANO BARI
SCENERY										BUILT BY ARENA LTD., DUBLIN
										PAINTED BY EDDIE DOYLE

There will be Three Intervals and Warning Bells will be rung  
5 Minutes and 3 Minutes prior to the end of each interval

Macbeth was first performed at the Teatro Della Pergola, Florence on 14th March 1847.

Revised version at the Théâtre Lyrique, Paris on 19th April 1865.





## VERDI

The fate of *Macbeth* is one of the sadder tales among the great operas of the 19th century. It is an opera which lies on the border of greatness and neglect in a unique way, and it was the first of Verdi's settings based on his beloved Shakespeare. Such was his devotion to the English dramatist that when after the premiere of the revised *Macbeth* in Paris in 1865 Verdi was accused of not knowing Shakespeare, he replied angrily in a letter to his French publisher: "They do me a grave wrong. It may be that I have not done justice to *Macbeth* but to allege that I do not know, feel and understand Shakespeare — No, by God, no. He is one of my favourite poets, I have had him in my hands from my earliest youth and I read and re-read him continually".

In 1846, Verdi was commissioned to write an opera for the Teatro della Pergola in Florence and having settled on *Macbeth* he went to work with Piave as his librettist. He provided Piave



Andrea Maffei.



Francesco Maria Piave.

with a most detailed scenario leaving little else to be done but the versification of his prose. In a moving letter Verdi wrote:

"This tragedy is one of the greatest creations of man. If we cannot make something out of it, let us at least try to do something out of the ordinary."

Verdi realised from the start that there were to be only three major roles in the opera — Macbeth, Lady Macbeth and the Witches. Concerning the latter he said: "The Witches dominate the drama, everything stems from them, — rude and gossipy in Act I, exalted in Act III. They make up a real character, and one of the greatest importance." While there is virtually no role for the tenor, he has to wait until the last act for his aria, Verdi was quite explicit "Choose carefully the tenor who is to sing Macduff, and be sure too that the secondary singers are good because the ensembles call for good voices."

Verdi had never been so demanding and intransigent with Piave and eventually paid him off in full and commissioned Andrea Maffei to rewrite the Act III Witches chorus and the sleep-walking scene.

The impresario, Lanari, was also under pressure from Verdi concerning scenery, costumes, staging, etc. "All these ideas, I have them from London where they have been playing this tragedy continuously for over 200 years." And he brushed aside the Bass, Benedetti's objections to appearing in the banquet scene as Banquo's ghost: "Artists must be engaged to sing and act." When rehearsals began, the singers soon realised the seriousness of Verdi's claims upon their time and energy. The first Lady Macbeth, Barbieri-Nini wrote in her memoirs: "There were more than one hundred piano and orchestral rehearsals since Verdi was never satisfied . . . to him the two most crucial sections of the opera were the sleep-walking scene and my duet with the baritone. It is hard to believe but nevertheless a fact that the sleep-walking scene alone took three months' study. For three months, morning and evening, I tried to imitate those who talk in their sleep, who utter words — as the Maestro told me — almost without moving their lips, leaving the other parts of the face immobile, including the eyes . . . it was maddening! And the duet with the baritone which begins *Fatal mia donna un murmure* was rehearsed over a hundred and fifty times to make it, as Verdi said, more speech than song."



Marianna Barbieri Nini (1820-1887), the original Lady Macbeth.

At the premiere, March 14, 1847 the reception was warm if not wildly enthusiastic, critics however were less lavish with their praise. The striking point about the amendments which Verdi made when he came to rewrite the opera for Paris is how little he altered the original score. So often it is said that the opera cannot fairly be assessed in relation to the date at which it was first performed in view of the alterations he made in his



maturity, but this is simply not fair to the Verdi of 1847. It is astonishing how much of the original remains. In addition to the obligatory ballet which had to be provided for the Parisian public, Lady Macbeth's Second Act aria *Trionfai* was replaced by *La Luce Languie*, Macbeth's Cabaletta in Act III *Vada in Fiamme* by a duet between husband and wife, the opening of Act IV with the beautiful chorus "*O Patria Oppressa*" and a new hymn of victory to bring the opera to a stirring close. Other minor alterations make a less positive difference to the shape of the opera. Whereas the Florence *Macbeth* places an almost intolerable burden on the baritone, the Paris revision restores the balance between husband and wife. Indeed Verdi's much quoted plea for a voice which was "rough stifled and dark" in the role of Lady Macbeth looks a bit impulsive in the light of the demands of *La Luce Languie*.

*Macbeth* had its French premiere in the Théâtre Lyrique, Paris on April 21, 1865 — without the personal supervision of the composer and it was judged bizarre, vulgar and monotonous. Somewhat puzzled Verdi could only say: "I thought I had not done too badly but it appears I was wrong".

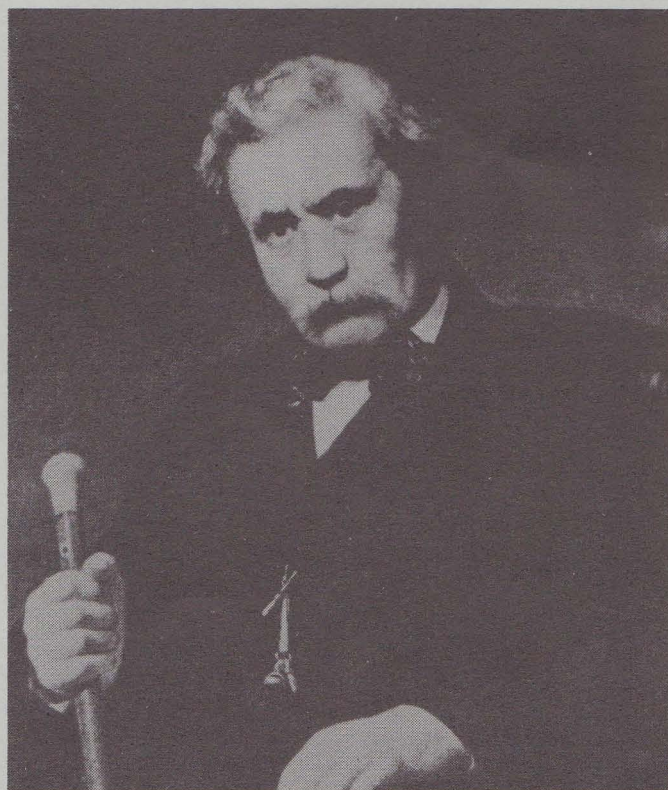
That he felt he had created something out of the ordinary is evident from his dedication of the work to his father-in-law, Antonio Barezzi.

"For many years I have intended to dedicate an opera to you who have been my father, my benefactor, and my friend. Here



Felice Varesi (1813-1889) who created the title role in *Macbeth*.

now is this *Macbeth*, which is dearer to me than all my other operas, and which I therefore deem more worthy of being presented to you. I offer it from my heart; accept it in the same way, let it be witness of my eternal remembrance and the gratitude and love of your most affectionate VERDI."



Antonio Barezzi.



## ACT I

### Scene 1 — A Wood

Three covens of witches meet to chat gleefully of the mischief they have done (*Che faceste? Dite su!*). They are interrupted by a drum-roll announcing the arrival of Macbeth and Banquo, two generals in King Duncan of Scotland's army (*Giorno non vidi mai*). The witches hail Macbeth as Thane of Glamis and Cawdor and King of Scotland. Macbeth is perturbed when they further prophesy that Banquo shall beget kings though he himself will not reign. As the witches vanish, messengers arrive from Duncan to proclaim that the Thane of Cawdor has been executed for treason and the King has appointed Macbeth to succeed him. Startled at the swift fulfilment of part of the prophecy, Macbeth is filled with terror as he realises that only by removing Duncan can he occupy the throne (*Due vaticini*). All depart while the witches return to predict a future meeting with Macbeth.

### Scene 2 — A hall in Macbeth's castle

Lady Macbeth enters, reading a letter from her husband in which he tells her of his encounter with the witches and their prophecies (*Nel di della vittoria*). She resolves to give him the courage to commit the crime that will rid them of Duncan (*Vieni! t'affretta!*). A servant announces that the King will spend the night at the castle and in a *cabaletta* (*Or tutti sorgete*) Lady Macbeth calls upon the powers of darkness to help her. Macbeth arrives (*Oh donna mia!*) and his wife urges him to make the attempt that night. The King, escorted by Banquo, Malcolm and Macduff, enters, is greeted by the Macbeths and conducted to his apartments. Macbeth remains alone with his conscience and imagines he sees before him a bloodstained dagger (*Mi si affaccia un pugnale!*). The die is cast. Macbeth vanishes into the King's bedroom. The deed done, he reappears to meet Lady Macbeth, and, panic-stricken, describes the horrible scene (*Fatal mia donna!*). She urges her husband to go back, leave the dagger and smear the grooms sleeping in the antechamber with blood to incriminate them. Macbeth, terrified, is unable to do so but she seizes the dagger and enters the King's room. A loud knocking at the gate is heard and the pair retire to wash away traces of their crime. Banquo enters with Macduff who has been ordered to awaken the King early (*Di destarlo per tempo*). Discovering the murder, they arouse the castle and the act ends with the assembled company, including the two Macbeths, calling down divine punishment upon the head of the assassin (*Schiudi, inferno, la bocca*).

Interval 15 minutes

## ACT II

### Scene 1 — A chamber in the castle

Lady Macbeth reproaches her husband, now King, for moodily avoiding her. Macbeth cannot forget the witches' prophecy that Banquo's line would reign and resolves, encouraged by his wife, to have Banquo and his son, Fleance, murdered. Left alone, she evilly broods upon the situation, then exults at the prospect of removing all obstacles to the throne (*La luce langue*).

### Scene 2 — The castle park

The assassins hired by Macbeth lie in wait (*Chi v'impose unirvi a noi*) for Banquo and his son who arrive on their way to a banquet at the castle. Banquo, after expressing gloomy forebodings (*Studia il passo, o mio figlio . . .*) is attacked and killed but Fleance escapes.

### Scene 3 — The banqueting hall in the castle

Macbeth and his wife enter and are greeted by the guests (*Salve, o Re!*). Lady Macbeth offers a hearty toast in which all join (*Si colmi il calice*). Meanwhile, one of the murderers enters stealthily and draws Macbeth aside to report the death of Banquo and the escape of Fleance. The King's joy at the news is short-lived. As he turns to sit down, he finds the chair occupied by Banquo's ghost which only he can see. He is overcome with terror but

Lady Macbeth tries to reassure the guests by striking up the drinking song again. The ghost reappears, driving Macbeth into an even greater frenzy of fear. The guests express their suspicions, Macduff decides to escape to England, while Macbeth, recovering, determines to learn more about his future from the witches (*Sangue a me*).

Interval 15 minutes

## ACT III

### The witches' cave

In the centre a cauldron is boiling and around it the witches are dancing as they perform their gruesome rites. Hecate, goddess of darkness and witchcraft, appears to announce Macbeth's imminent arrival. They must reveal to him his destiny but not how he shall meet his end. This scene is enacted in mime and ballet. At its conclusion, Macbeth enters to interrogate the witches (*Che fate voi, misteriose donne?*). They call up the powers of darkness and he learns his fate through a series of apparitions. First, a helmeted head warns him to beware of Macduff, then a blood-stained child assures him that "none born of woman shall harm him" and finally another child wearing a crown and bearing a branch prophesies that he will be invincible until Birnam Wood moves against him. There follow visions of eight kings, all resembling Banquo, who, say the witches, will reign. The last, Banquo himself, shows Macbeth in a mirror the images of innumerable other kings — Banquo's progeny. Macbeth swoons and the witches summon spirits of the air to revive him. They vanish and he is joined by Lady Macbeth whom he informs of what he has seen and heard. They both decide that Banquo's son and Macduff's family must die (*Ora di morte*).

Interval 15 minutes

## ACT IV

### Scene 1 — A deserted spot on the border between Scotland and England, near Birnam Wood.

Scottish refugees mourn the plight of their country under the heel of the usurper Macbeth (*Patria oppressa*). Among them is Macduff who is heartbroken by the news that his wife and children have been slaughtered (*O figli*). Malcolm's English army arrives. The rightful heir to the Scottish throne urges the exiles to join him and orders each man to cut a bough from a tree in Birnam Wood to use as camouflage and so take the enemy by surprise (*Dove siamo?*).

### Scene 2 — The great hall of Macbeth's castle

A doctor and Lady Macbeth's gentlewoman watch apprehensively for the Queen, who, tormented by guilt, has been seen sleep-walking at night (*Vegliammo invan due notti*). She appears, carrying a candle, and, haunted by the murder of Duncan, tries in vain to wipe away the blood she imagines she sees on her hands (*Una macchia*).

### Scene 3 — A room in the castle

Macbeth broods on the battle he will soon have to fight against Malcolm, Macduff and their allies (*Perfidi*) and mourns what he has lost through blind ambition (*Pietà, rispetto, amore*). His soliloquy is interrupted by the gentlewoman who brings news that Lady Macbeth is dead. Soldiers report that Birnam Wood is on the move. Then Macbeth understands the meaning of the witches' prophecy and prepares for the final struggle.

### Scene 4 — A plain surrounded by hills and woods

In the encounter that follows, Macbeth is finally cornered by Macduff who tells him that he was not "born" of woman, but "ripped from his mother's womb". The doomed King, fighting desperately and pursued by Macduff, disappears from the scene. Malcolm re-enters to declare victory over Macbeth's forces (*Vittoria! . . .*). Macduff has killed Macbeth and the Scottish exiles, free at last, hail Malcolm, their new King (*Salve, o Re!*).



# Dublin's First Lady Macbeth — PAULINE VIARDOT GARCIA

By Paddy Brennan



While the operas of Giuseppe Verdi had been introduced to Dublin in 1849 with a performance in English of *Ernani* in the old Theatre Royal, Hawkins Street, it was with the first performance there of *Il Trovatore* on the 3rd September 1855 that the new voice of Italian opera really arrived. The cast was a stellar one fresh from a triumphant English premiere in Covent Garden the previous May and included as Manrico-Enrico Tamberlick, Di Luna-Francesco Graziani, (both destined to take part in the St. Petersburg premiere of *La Forza del Destino*) Leonora — Mademoiselle Marai, Azucena — Madame Viardot-Garcia. In his "Annals of the Theatre Royal" written some thirty years after the premiere R.M. Levey says of it "this was of course the first performance of *Trovatore* in Dublin — and such a performance! Although a great number of years have elapsed, many survive who were present and still bear witness to the extraordinary impression created on this occasion. The music of young Italy had scarcely yet been heard, at least interpreted as it was in this instance. *Ernani* had been done in English; but Verdi's great work, which, however captious critics may condemn it, still holds its ground, was indeed a novel and startling event in Dublin. Glorious representatives of all the characters have since appeared but first impressions go a great way. Certainly the Azucena, as an all-round performance has never been equalled; but all the lyric world with one consent submit to the matchless genius of Viardot."

Pauline Viardot-Garcia (1821-1910) younger sister of the great Maria Malibran, daughter of the famous tenor Manuel del Popolo Garcia (the first Count Almaviva — Rossini not Mozart), sister to the famous singing teacher Manuel Garcia, pupil of Liszt, friend of George Sand, Gounod and Meyerbeer was one of the great intellectual singers of the nineteenth century. In

1840 she married Louis Viardot the director of the Théâtre-Italien in Paris. Ivan Turgenev, a vital and often disturbing element in her life for forty years was the third party in one of the most enigmatic *ménages à trois* in literary or musical history. April Fitzlyon has called her study of this relationship *The Price of Genius* implying that Pauline sacrificed the prospect of domestic bliss with Turgenev for her career as a singer. Turgenev's view is reflected in his most famous play — *A Month in the Country*.

Despite irregular features, she had that kind of beauty which is superior to prettiness and more durable. The *London Journal* of the 20th July 1848 describes her: "Her courageously plain nose un-ideal contour of jaw bone, and mouth so saucily undefiant of beauty, nay, even of feminine commonplace, are not redeemed by an expressive eye and a remarkable forehead. There is, besides, a great want of grace and elegance in her gait and attitudes. In short, we imagine that, as regards her own experience, Madame Garcia has few reasons for believing that men are in the habit of falling in love at first sight." After this piece of affrontary the writer goes on to say that as an actress "every gesture every glance is a movement of genius. When Madame Garcia grows excited in her performance, we think we could defy the pencil of the most penetrating artist living to turn aside the warm, misleading rays of intellectual sunshine that play over her countenance and to catch from off it, with all its practiced dexterity of portraiture, one single line or expression that may fairly be called plain, much less ugly."

Liszt said of her "In all that concerns method and execution, feeling and expression, it would be hard to find a name worthy to be mentioned with that of Malibran's sister. In her, virtuosity serves only as a means of expressing the idea, the thought, the character of a work or a role."

Brought up in an atmosphere of art, at the age of four she spoke fluently in four languages; at the age of seven she accompanied pupils of her father; her talent for painting and drawing, especially portraits, was phenomenal: however it was



Manuel Garcia Snr. (1775-1832).





Manuel Garcia Jnr. (1805-1906).

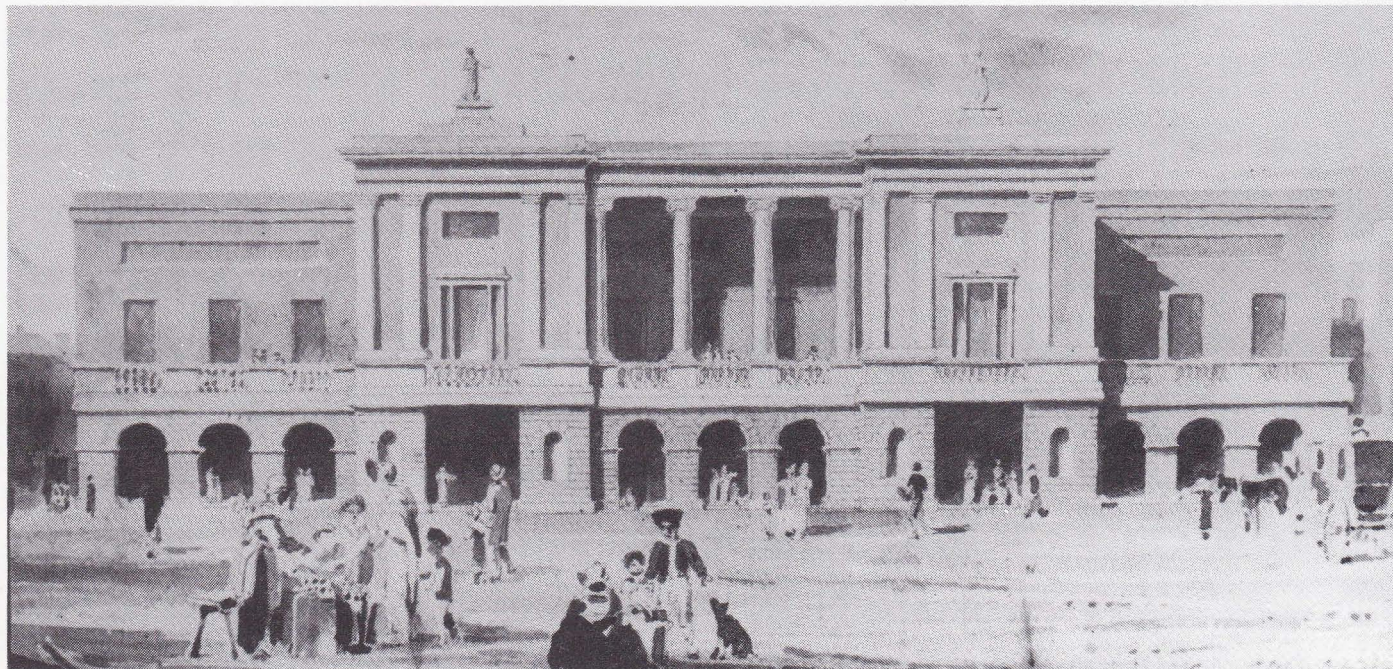
first intended that she become a pianist. Her voice was a strong mezzo soprano, inclining to harshness and not particularly equal in timbre, the compass widened by art (it was the Garcia method to extend voices at both ends, often at the expense of the middle) and used with the utmost intelligence.

She made her operatic debut aged seventeen at Her Majesty's Theatre, London in 1839, just three years after her sister's

untimely death (she had been thrown from a horse while pregnant). The most important figure in Pauline's musical as opposed to her private life was Meyerbeer. He had been an admirer of her sister and he admired Pauline even more. They met in Berlin in 1843, when he was Director of the Opera there, and he vowed that he would not allow any new work of his to be performed at the Opéra in Paris unless she appeared in it. In 1848 when negotiations were under way for the production of *Le Prophète*, he kept his word. The role of Fidès (the mother forced to renounce her own son in order not to expose his mortality) was the accomplishment that established Pauline Viardot as one of the great singing actresses of operatic history.

Fidès is assumed to have influenced Verdi in his design of the gipsy mother, Azucena, in *Il Trovatore*, while Viardot's accomplishment inspired Gounod to compose for her his *Sapho* and Saint-Saëns his *Samson et Dalila*. Thus, in a sense, Viardot, with help from Meyerbeer, established the mezzo-soprano as a first lady, capable of carrying a serious opera on her own shoulders. She rounded out her contribution to operatic history with Gluck's *Orfeo*, restored to its original mezzo-soprano *tessitura* by Berlioz in 1859. Henry Pleasants in *The Great Singers* refers to "one more contribution, for some of us the most treasurable of all: Brahms' Alto Rhapsody, written for her and first sung by her, in Jena on March 3rd 1870."

She reappeared in London every year from 1848 to 1858 singing a great many roles from her phenomenal repertoire which included Desdemona, Cenerentola, Tancredi, Ninetta, Rosina, Arsace, (Rossini); Norma, Amina, Romeo (Bellini); Lucia, Leonora, Maria di Rohan (Donizetti); Iphigénie en Tauride, Orfeo, Alceste (Gluck); Donna Anna, Zerlina (Mozart); Alice and The Princess in *Robert le Diable*, Valentine in *Les Huguenots* (Meyerbeer); Rachel in *La Juive* (Halévy); Azucena (Verdi); and Sapho (Gounod). In addition to Azucena and Lady Macbeth Dublin audiences saw her as Fidès (with the Limerick soprano Catherine Hayes as Berta), Rosina in *The Barber of Seville*, Desdemona in Rossini's *Othello*, Donna Anna and Zerlina in *Don Giovanni*, Orsini in *Lucrezia Borgia*, Maddalena in *Rigoletto*, Nancy in the first Dublin performances of Flotow's *Martha*, the Gipsy Queen in *La Zingara* which was an Italian translation of Balfe's *Bohemian Girl* introduced with great success in 1858 and Gluck's *Orfeo* in the Berlioz revision first seen in Dublin in 1860.



Theatre Royal Dublin (1821-1880) from an engraving by George Petrie and reproduced by kind permission of the Royal Irish Academy.



Of course it must be remembered when looking through this fantastic array of roles that the prima donna held sway and could transpose the music into any key comfortable to her. Whether she had recourse to this in her prime is not known but on the occasion of her first singing of *Lady Macbeth* in Dublin in 1859 she sent Signor Arditi, the conductor, a letter which is as fascinating as it is illuminating. "Here are the transpositions which I am making in the part of *Lady Macbeth* . . . The recit. in D flat. The andante *Vieni t'affretta* in B flat and the allegro *Or Tutti Sorgete* in D flat, consequently the whole scene must be a minor third lower. All the rest of the Act may be given as written. The Cabaletta *Trionfai* is not sung. In the Banquet scene (Act 11) there must be a transition from the concluding phrase of the chorus *Come ci detta il cor* in order to get into A flat, the key of the Drinking Song . . . The Sleepwalking Scene must be a tone lower . . . I fancy I see your orchestra making faces at the horrible aspect of the six double flats and five double sharps . . ." etc. The letter is illustrated with changes written out in detail by Madame Viardot who knew exactly what she wanted.

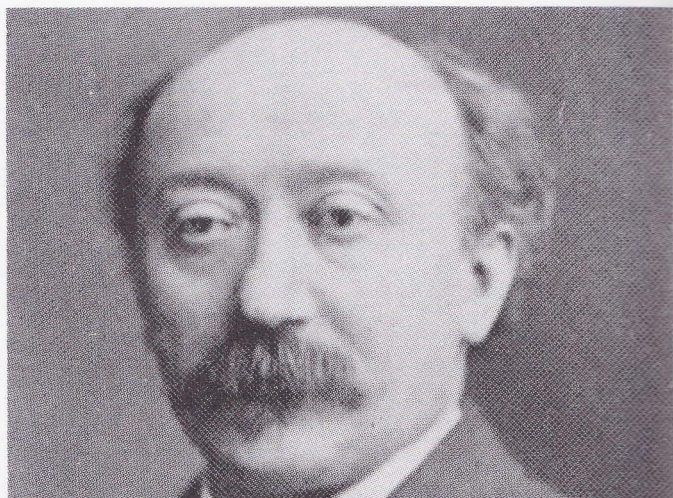


Giacomo Meyerbeer (1791-1864).

The opera received its Dublin premiere on Wednesday the 30th March 1859 and included in the cast with Madame Garcia were Signor Graziani as Macbeth, Signor Lanzoni as Banquo and Signor Corsi as Macduff and R.M. Levey has recorded the performance as follows "The first performance of *Macbeth* formed a special feature during this engagement. This work contains some of Verdi's best writing and scoring, but the absence of a soprano part has prevented the opera from becoming as popular as others by the same eminent composer.

*Lady Macbeth* is a mezzo-soprano — indeed almost a contralto part — and the interpretation was such as might be expected from the musical and dramatic powers of La Viardot. Her 'make-up' was evidently formed on that of Mrs. Siddons; and in the bedroom scene the likeness to the received portraits of the latter great actress was very striking; and some very old playgoers who had seen the sister of the great Kemble act the part in Crow St. Theatre gave evidence to this effect and were much struck with Viardot's magnificent performance, which was, indeed, a high Shakespearean study, well worthy of witnessing, even if deprived of the beautiful music. Graziani, also, added much to his already great reputation as a vocalist by his excellent reading, and, in some parts, powerful efforts to do justice, in a histrionic point of view, to the grand part of the great English poet, as far as the crippled medium of a rather weak translation set to music would permit. The witches chorus in this opera, although of rather a light character for the ponderous subject, are dramatic and effective, and, as before remarked, the instrumentation excellent, and not overbrassed."

The opera was repeated on the 6th and 13th of April in that season, and was also revived the following year on the 11th September 1860 with Madame Viardot and Signor Graziani as



Luigi Arditi.

the protagonists, but with Signors Ciampi and Luise as Banquo and Macduff respectively. Levey says of this performance "the opera of *Macbeth* proved more attractive during this engagement that when first presented, the *Lady Macbeth* of Viardot having produced a deep impression; however, it may here be remarked that, as a rule, new works are not generally attractive in Dublin; it is when the music becomes familiar that the audience increases in numbers. Several instances of this truth might be quoted, but that the fact is universally acknowledged — there may be a few exceptions, but the rule still holds!"

Were Mr Levey still with us today, he would, alas, say and see that his dictum still holds true.

No further performances of *Macbeth* were recorded for the season, the undoubted 'hit' of which was the first Dublin production of Gluck's *Orfeo and Euridice*, with "Viardot adding another laurel wreath to her already overcrowded brow by her extraordinary performance of *Orfeo*, which, indeed realised all the classical ideas that could possibly be formed of the heartbroken god of the lyric art. The impression produced by *Che Faro senza Euridice* can never be forgotten; its exquisite tenderness caused tears to flow, and the contrast between the death-like silence during the song, and the 'thunders of applause' at the end, was indeed striking. If any proof were wanted of the extraordinary versatility of this great artiste-musicienne, it only required to see her *Lady Macbeth* one evening, then *Orfeo* and then Zerlina in *Don Giovanni*, all equally excellent, and fully proving that she had gone through each mode of the lyre and was mistress of all."



Maria Malibran.





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# D.G.O.S. ANNUAL REPORT 1984

It is said that every cloud has a silver lining but looking back on the past twelve months it is difficult to see much evidence of this. While Income increased from £326,704 in the previous year to £385,291 last year this increase was overtaken by an increase in Expenditure from £321,194 to £398,367, resulting in a loss of £13,076 for the year. This loss may largely be attributed to a shortfall in box office receipts for our 1984 Spring Season at the Olympia Theatre.

Production costs continue to escalate and it is becoming increasingly difficult to maintain revenue in line with expenditure. The Management Committee is now paying particular attention to the reduction and control of production expenditure as it is obvious that in the present economic climate the Society would have difficulty in solving its financial problems through further increases in Income alone.

Patron Membership increased slightly in the year to September 30th, '84, although this is not reflected in the accounts which show a reduction in subscriptions from £23,055 in 1982/83 to £19,843 in 1983/84. This anomaly is due to a change in the way in which subscriptions have been treated in the accounts following the change in the financial year end of the Society of September 30th.

Sponsors support rose significantly, the total subscribed increasing from £28,180 to £35,474. The Society would like to record its appreciation to the individuals and Companies involved for their assistance.

The Ladies Committee contributed £8,000 during the year for which the Society is truly grateful and without which, of course, the results would have been that much worse. This sum was raised through organising the Opera Suppers in St. John's Hall during each season and from other activities in which members participated.

Being acutely conscious of the need to improve financial controls which would consolidate the future of the Society and eliminate the existing deficit the Management Committee sought the help of the D.G.O.S. Support Group.

This group of eleven individuals who have in recent years expanded the scheme of sponsorship to provide more financial support for the Society said that while reluctant to become involved directly in the affairs of the Society they would, if invited to do so, be prepared to help solve the problems facing the Society. They suggested that the Management Committee consider changing the status of the Society to that of a Company limited by Guarantee and not having a share capital. This suggestion was supported by the Management Committee and is reflected in the Notice of Motion under Item No. 7 of the Agenda.

The Support Group also asked that the Management Committee consider passing the following resolution which sets out the involvement of the D.G.O.S.S.G. in the short term in drafting the Memorandum and Articles of Association of the new Company which, if approved by a Special General Meeting of the Society would, in effect, be the new Rule Book of the Society.

## *Resolution:*

"That the Members of the Dublin Grand Opera Society Support Group, namely Joseph C. Hogan, Vivian Kenny, Declan Lennon, John M. Lepere, Denis M. Magee, Timothy Mahony, Paul F. McGlade, Joseph McGough, Donal O'Buachalla, Francis B. O'Rourke and Dermot Ward, are, by a unanimous decision of the Management Committee invited to serve on a Financial and Organisation Advisory Sub-Committee of the Society and hereby appointed under

Rule 15 of the Society and their concern will be as follows:

- (a) in consultation with the Management Committee advise on new organisational structures for the Society embracing the participation and interests of performing members, patron members and sponsors and on the future management and financial control of the Society.
- (b) until the new structures referred to above are in place participate in the financial management of the Society.
- (c) take steps to ensure that the Society has the funds to complete the 1985 Spring and Winter Seasons of Opera, in particular by taking a position between the Society and its Bankers."

The Management Committee adopted this Resolution unanimously at its meeting on February 12th, 1985.

Finally on the Financial side we would like to record appreciation of the continuing support of the Arts Council whose grant to the Society for the calendar year 1984 was £73,500.

On the other side of the coin staging opera at the Olympia posed a number of problems. Many things which had over the years been taken for granted in the Gaiety now emerged as urgent necessities, extra stage staff, lighting and technical staff and, of course, the enlargement of the almost non-existent orchestra pit to accommodate the R.T.E. Symphony Orchestra, with the resultant loss to the Society of a number of saleable seats. The staging of "Aida" and "La Gioconda" also provided problems and with two Ballet companies taking part, the personnel of each together with a number of extras or supers added to the already over-crowded dressing-room space. Warmest thanks are, however, due to the Olympia management and staff for their co-operation in working round the clock to iron out any shortcomings and when the season opened on Easter Tuesday the theatre was looking spic and span with new carpeting throughout. From the audience point of view it is true to say that habit dies hard. Many patrons decided to await the re-opening of the Gaiety resulting in a financial headache while those who were present were amazed at the acoustics which gave a new dimension to the performances.

Having some short time previously accepted the fact that because of hospitalization in Rome following surgery, Maestro Annovazzi would not be coming to Dublin, the season was proceeding almost normally with a "Bohème" which we were told had the best quartet of Bohemians, and a "Lucia" sung by the Brazilian soprano Maria Angela Peters, a real find, when the tragic news of the Maestro's death on 7th May was received. This was a profound shock for the many who had known and worked with him during his unbroken record of twenty-three years with the D.G.O.S. The artists were inconsolable. He had been their mentor and teacher, nursing them through musical problems and always with his own strength and vitality giving them a confidence that only a skilled conductor can imbue. Maestro Annovazzi was very popular in Dublin, a city he loved as his second home and of whose history he knew more than some born and reared here. His loss to the Society and to music generally will be enormous but to Nanny, his dearly loved wife, companion and partner his loss is infinite. To her we offer our deepest sympathy.

With little financial satisfaction from the Season at the Olympia the Society travelled to Cork for the annual week at The Opera House which was preceded by a first class Concert on the Sunday. Once again the audience was conspicuous by its absence and in spite of good performances of Aida, Lucia and Gioconda, this pattern prevailed for the week.



Back in Dublin on Friday, 15th June, a packed National Concert Hall gave a standing ovation to the world famous soprano Dame Kiri Te Kanawa when with John Constable at the piano she gave a Recital which included works by Verdi, Puccini, Mozart and Handel. Her singing of Thomas Moore's "She is far from the land" brought forth rapturous applause. It was indeed an evening to remember. It is hoped that Dame Kiri will make a return visit to Dublin in the not too distant future.

While the performing members were having a well earned rest during the summer months plans were going ahead to engage a professional full-time Chorus Master to the Society. In September advertisements were placed in the National daily newspapers, in the Colleges of Music and Universities in Ireland and also in Opera magazine and Classical Music. Over the next two months twenty three applications were received from which a short list of eleven candidates were selected for interview at the National Concert Hall on 12th and 13th December. On the recommendation of The Arts Council, Mr. Richard Fisher, Artistic Projects Administrator of English National Opera was a member of the Interviewing Panel together with the Society's President, Professor Anthony Hughes, D. Mus., the Chairman Donald Potter, the Hon. Secretary Monica Condrón and two performing members, Sheila Moloney and Bob Hammond. It was indeed a very fruitful two days through here again problems arose — fog at Dublin and London Airports almost prevented the English based candidates from arriving. The Society are very lucky to have engaged Philip Gilbert from Colchester, Essex, who took up his appointment on 14th January 1985 and who is proving the ideal choice. Philip has great ideas for the future of the chorus and those who feel they can sing and would like to join the chorus are asked to contact him.

The Society's thanks are due to John Brady who for a number of years worked as Chorus Master on a part-time basis and who each season collaborated closely with the visiting chorus master to ensure the best possible results. Indeed John had the task on many occasions of teaching the operas in the native tongue — Czech, Russian (albeit phonetically), French, German and Italian. We wish him well in the future.

The appointment of a full-time professional Chorus Master is only one of the suggested professional appointments put forward by The Arts Council as a means of raising the standards of the Society. An Artistic Director and an Administrator/Manager are also foreseen but these appointments cost money and being a voluntary body, working with professional artists and orchestra, the D.G.O.S. is dependent entirely on outside help. The Arts Council, the D.G.O.S. Support Group, Patron Members and Sponsors all contribute generously but with escalating costs it is difficult, if not impossible, to make opera pay. A solution if there is one has not yet been found.

The re-opening of the Gaiety Theatre which had been closed for almost ten months was eagerly awaited and on Friday, 26th October, 1984, many well-known artists together with the chorus of the R. & R., the D.G.O.S. chorus and the R.T.E. Concert Orchestra took part in the televised Gala Concert. The completely refurbished theatre was a joy to behold — The Old Lady of South King Street was once more holding court. It was a night of memories and culminated in the appearance on stage of that wonderful man of the theatre, Noel Purcell. Noel had always been a great friend of the Society and delighted in referring to the time when he was unable to obtain seats for Di Stefano's performance as Cavaradossi in the 1963 production of "Tosca", he appeared as the Cardinal. His death a short time ago will be deeply felt. To his widow Eileen and family we extend sincere sympathy.

The William O'Kelly Memorial Concert held at the National Concert Hall on Sunday, 11th November 1984, featured the

internationally known Spanish tenor, Jose Carreras accompanied at the piano by Vincent Scallera. This was the second visit of Carreras to Dublin and a packed audience greatly enjoyed the varied programme of Spanish songs, operatic arias etc., a fitting tribute to "The Colonel".

The Winter Season of two weeks opened on 4th December with the return of the much acclaimed "Cosi fan tutte" of 1983. There was one change in the cast, the Rumanian soprano Monica Teodorescu replacing Mary Burgess who was unable to fulfil the engagement owing to a previous commitment. The opera, for the first time in the history of the D.G.O.S. was tele-recorded and is due for showing during 1985 — being the Society's contribution to the European Music Year.

The second opera of the season was "Der Rosenkavalier" (in German) with a quartet of highly experienced artists — Celestina Casapietra (Marschallin), Helga Muller (Octavian), Heinz Feldhoff (Baron Ochs) and Peter McBrien (Faninal) who were joined by the Dublin soprano Nicola Sharkey, making her debut as Sophie. It was a great occasion for Nicola and one to which she rose with complete assurance. Other Irish artists completing an excellent cast were Brendan Cavanagh, Therese Feighan and Deirdre Cooling-Nolan, making her second appearance with the Society following her very successful debut as "La Cieca" in Gioconda in the Spring.

The third opera "Die Fledermaus" (in English) was set aboard ship, the decks of which were cleverly converted in Act 1 to a house and in Act 3 to a prison. It was a pretty formidable structure and one which for those taking part caused some anxious moments as on occasion it swayed slightly as if at sea. The opera was sung by English artists who have appeared with the E.N.O. The Adele, Marilyn Hill Smith is well-known to television viewers for her appearances in the programme Top C's and Tiaras. Two Irish artists making their debut with the Society were Frances Lucey as "Ida" and Frank Kelly as "Frosch" a non-singing part to which he brought his wealth of theatrical experience.

The end of the season was also the end of a solid working relationship between the D.G.O.S. and Stage Manager Patrick McClellan who worked with the Society for almost thirty years. He knew every hole and corner of Dublin's antique world, a secret he jealously guarded and could be counted on to have every piece of furniture and prop in place when the curtain went up. Patrick encompassed so many parts that his replacement will be hard to find. He has, however, promised to act as consultant in this field should that be necessary. Meantime all good wishes are extended to him for a happy retirement in his Isle of Man home.

In early January the Annual Dinner was held at Royal Dublin Golf Club. The meal was excellent and the entertainment brought to light lots of hidden talent. Altogether an enjoyable and relaxing event. During the evening the draw for the raffle organised by Frank Egan in conjunction with the annual opera trip took place. The winners were Paddy and Esther Moriarty of Ranelagh who will join seventy other people for a five-day trip to Munich next Friday where they will attend performances of Rigoletto and Don Carlo with a sight-seeing tour of the city and an optional visit to Salzburg. It sounds wonderful and all thanks to Moyra and Donnie Potter for its organisation. The second winner of the raffle was Mrs. Alice Cumiskey of Balbriggan whose prize is a Box at the Opera during the coming season.

It has been mentioned that the financial loss on the seasons was in part attributable to the shortfall at the Box Office. Lest one should think that the Society were lacking in attention to advertising and publicity be assured that the coverage obtained from the media over the last year was of inestimable value. The Society are sincerely grateful to the media, to the P.R.O. Eileen



Byrne and to Frank Egan's Publicity Committee for their excellent work in this sphere.

The Publicity/Brochure Committee were also responsible for and are to be congratulated on the new type of programme book introduced in the Spring Season of '84. This new brochure/house programme contains the stories of the operas and all data pertaining to the operas together with profiles of the artists and is sold at the very low price of £1.50. It is really value for money.

At the end of January this year another link in the chain was broken with the death of the Society's Legal Adviser, John Lovatt-Dolan. John had held this position for many years and although a very busy Senior Counsel he always found time to advise the Management on legal matters. In spite of his illness his interest in the Society remained to the last and he will be sadly missed both as a colleague and friend. To his widow Elizabeth and daughter Mary we offer our deepest sympathy.

The deaths of Dermot Guinan and Karl Feldman, patron members and of P. Noel Leonard, the Society's auditor, are sadly recorded and sympathy is offered to their relatives. Members of the chorus also suffered bereavements. To Mary Troy on the death of her brother, Jack and Michael Doyle on the death of their father, Aine O'Neill and Kay Chamartin on their mother's death, Dorothy Kenny on the death of her father and Kitty Vaughan on her brother's death, we express our sincere sympathy in their sad loss. We offer sympathy also to

Col. Jim Doyle whose wife died a short while ago. Nancy's association with the Society goes back a long way, she having been for many years a member of the R.T.E. Symphony Orchestra.

Just recently the Society presented at the National Concert Hall, a Grand Concert in aid of Concern with the Army No. 1 Band, the Chorus of the D.G.O.S., Mary Sheridan, Frank Dunne, Deirdre Cooling-Nolan, Peter McBrien, Jeannie Reddin and Liam Devally. While the Concert was unfortunately not a sell-out it was by all accounts a great evening and with the fully sponsored programme realised a very substantial profit which will help further the work of Concern in Ethiopia.

Thanks are due to the Performing Members for their consistent good work over the year, to Fr. John Byrne (Prior) and Bro. Joseph of the Augustinians for rehearsal space, to P. J. Carroll & Co. Ltd. for the Press Conference facilities, to Toyota for storage space and to all others on whose help we constantly depend.

The Spring Season is just around the corner and we are relying on our patrons and sponsors to help make this a financial success. The operas, Tosca, Don Carlo and Macbeth are all very melodic and must surely appeal even to the most aesthetic palate.

*Monica Condron  
Hon. Secretary.*

*5th March 1985.*

## D.G.O.S. Chorus

During 1985, preferably before rehearsals begin for the winter season, the chorus of the Dublin Grand Opera Society must recruit a minimum of twenty voices to increase its present membership to seventy.

Men are especially and urgently needed: 4 first tenors are required, and 4 second tenors, 4 first basses, and no less than 5 second basses will suffice.

Altos, too, are required, with 1 vacancy in first altos, and 2 in second altos.

These increases are absolutely essential, not only to effect a vital and immediate improvement in choral standards, but to ensure the very future of grand opera production by the D.G.O.S.

As a stimulus to this situation, the chorus, under its new chorus master, Phillip Gilbert, plans a number of new and exciting ventures: during the period between the spring and winter seasons, it will concentrate on developing a concert repertoire of accompanied and unaccompanied music, including works by the Gabrieli's, Lassus, Verdi, Strauss, Poulenc, Milhaud, Kodály, Elgar, Delius, Copland and Samuel Barber. In addition, one major choral work will be prepared each year for performance with orchestra and guest conductor at the National Concert Hall.

The situation is serious: are you prepared to help? If you want to sing, and feel that you have something to offer, please complete the application form below. In return, the D.G.O.S. chorus offers a warm welcome, friendship, and the greatest musical experience of all — the sheer joy of singing.

*Phillip Gilbert*

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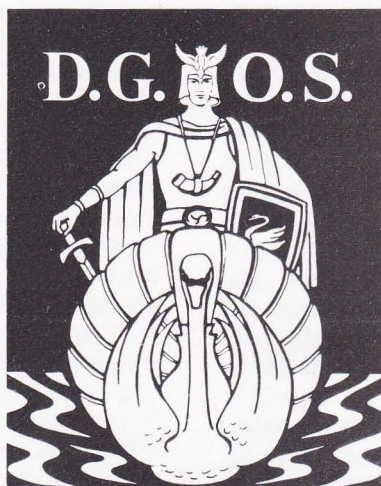
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## Dublin Grand Opera Society

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**3-14 December**

**Featuring Principals of the Rumanian**

**State Opera in**

**CARMEN (Bizet)**

**EUGENE ONEGIN (Tchaikowsky)**

**THE BARBER OF SEVILLE (Rossini)**

**at the Gaiety Theatre.**

*Further details will be announced later — remember Patron Members will have priority booking.*

---

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Deputy General Manager:

Aileen Connor

House Manager:

Frank Cormican

Accounts Controller:

Kay Alexander

Stage Manager:

George McFall

Chief Electrician:

Sean Burke



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*Chairman of Patron Members' Committee: DR. DERMOT J. O'KELLY*

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 Winder, Mrs. Eithne  
 Wojnar-Murdoch, Mrs. Doris  
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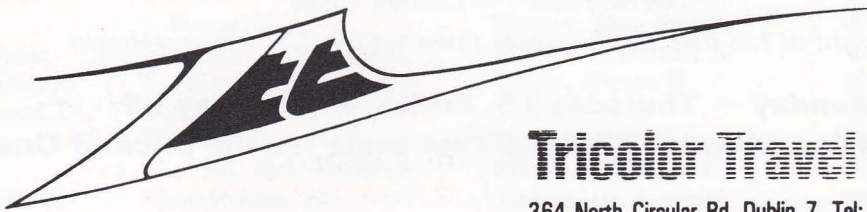
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# PRODUCTIONS

## 1941 — 1985

W — Winter Season

S — Spring Season

### ADRIANA LECOUVREUR

*Francesco Cilea* (1866 — 1950)  
1967 — S; 1980 — S.

### AIDA

*Giuseppe Verdi* (1813 — 1901)  
1942 — W; 1943 — W; 1945 — S; 1947 — S; 1948 — S;  
1950 — S; 1954 — W; 1957 — S; 1958 — S; 1961 — S;  
1963 — S; 1967 — S; 1971 — S; 1976 — S; 1984 — S.

### L'AMICO FRITZ

*Pietro Mascagni* (1863 — 1945)  
1952 — W.

### ANDREA CHÉNIER

*Umberto Giordano* (1867 — 1948)  
1957 — S; 1959 — S; 1964 — S; 1970 — S; 1976 — S;  
1983 — S.

### AVE MARIA

*Salvatore Allegra* (1898 — )  
1959 — S.

### UN BALLO IN MASCHERA

*G. Verdi* (1813 — 1901)  
1949 — S; 1950 — S; 1955 — S; 1956 — S; 1958 — S;  
1963 — S; 1966 — W; 1975 — S; 1981 — S.

### IL BARBIERE DI SIVIGLIA

*Gioacchino A. Rossini* (1792 — 1868)  
1942 — W; 1951 — S; 1952 — W; 1953 — S; 1957 — S;  
1959 — S; 1960 — S; 1965 — S; 1968 — W; 1971 — W;  
1977 — S; 1981 — W.

### THE BARTERED BRIDE

*Bedrich Smetana* (1824 — 1884)  
1953 — W; 1971 — W; 1976 — W.

### LA BOHÈME

*Giacomo Puccini* (1858 — 1924)  
1941 — S; 1942 — W; 1943 — S; 1944 — W; 1945 — W;  
1947 — S; 1948 — W; 1950 — S; 1951 — S; 1952 — S;  
1953 — S; 1953 — W; 1954 — W; 1955 — W; 1956 — S;  
1957 — W; 1958 — W; 1960 — W; 1962 — S; 1964 — S;  
1965 — W; 1967 — S; 1970 — S; 1973 — S; 1976 — S;  
1978 — W; 1981 — S; 1984 — S.

### THE BOHEMIAN GIRL

*Michael W. Balfe* (1808 — 1870)  
1943 — W.

### CARMEN

*Georges Bizet* (1843 — 1875)  
1941 — W; 1943 — S; 1944 — W; 1946 — W; 1947 — S;  
1948 — W; 1950 — S; 1951 — W; 1952 — W; 1953 — W;  
1954 — W; 1956 — W; 1959 — W; 1961 — W; 1963 — W;  
1965 — W; 1967 — W; 1970 — W; 1973 — W; 1981 — W.

### CAVALLERIA RUSTICANA

*Pietro Mascagni* (1863 — 1945)  
1941 — W; 1942 — S; 1950 — W; 1955 — W; 1959 — S;  
1960 — W; 1973 — S.

### CECILIA

*Licinio Refice* (1883 — 1954)  
1954 — S.

### LA CENERENTOLA

*G. A. Rossini* (1792 — 1868)  
1972 — S; 1979 — S.

### COSÌ FAN TUTTE

*Wolfgang Amadeus Mozart* (1756 — 1791)  
1950 — S; 1961 — W; 1983 — W; 1984 — W.

### DON CARLO

*G. Verdi* (1813 — 1901)  
1950 — W; 1965 — S; 1967 — S; 1973 — W; 1978 — W;  
1985 — S.

### DON GIOVANNI

*W. A. Mozart* (1756 — 1791)  
1943 — S; 1944 — W; 1947 — S; 1950 — S; 1953 — W;  
1955 — S; 1958 — S; 1962 — W; 1965 — W; 1968 — W;  
1975 — W; 1978 — W.

### DON PASQUALE

*Gaetano Donizetti* (1797 — 1848)  
1952 — S; 1957 — S; 1959 — S; 1961 — S; 1966 — S;  
1969 — S; 1975 — S.

### L'ELISIR d'AMORE

*G. Donizetti* (1797 — 1848)  
1958 — S; 1969 — S; 1971 — S; 1976 — S; 1982 — S.

### ERNANI

*G. Verdi* (1813 — 1901)  
1965 — S; 1976 — S.

### EUGENE ONEGIN

*Peter I. Tchaikowsky* (1840 — 1893)  
1969 — W; 1976 — W.

### FALSTAFF

*G. Verdi* (1813 — 1901)  
1960 — S; 1973 — S; 1977 — S.

### FAUST

*Charles F. Gounod* (1818 — 1893)  
1941 — S; 1941 — W; 1943 — S; 1944 — S; 1945 — W;  
1946 — W; 1948 — S; 1949 — S; 1950 — W; 1951 — W;  
1952 — W; 1955 — W; 1957 — W; 1959 — W; 1961 — W;  
1965 — W; 1972 — W; 1976 — W; 1980 — W.



**LA FAVORITA**

*G. Donizetti* (1797 — 1848)

1942—W; 1968— S; 1974— S; 1982— S.

**LA FIGLIA DEL REGGIMENTO**

*G. Donizetti* (1797 — 1848)

1978— S.

**FEDORA**

*Umberto Giordano* (1867 — 1948)

1959—W.

**FIDELIO**

*Ludwig van Beethoven* (1770 — 1827)

1954—W; 1970—W; 1980—W.

**DIE FLEDERMAUS**

*Johann Strauss* (1825 — 1899)

1962—W; 1963—W; 1969—W; 1984—W.

**THE FLYING DUTCHMAN**

*Richard Wagner* (1813 — 1883)

1946— S; 1964—W.

**LA FORZA DEL DESTINO**

*G. Verdi* (1813 — 1901)

1951—W; 1952— S; 1954— S; 1973— S.

**GIANNI SCHICCHI**

*G. Puccini* (1858 — 1924)

1962— S.

**LA GIOCONDA**

*Amilcare Ponchielli* (1834 — 1886)

1944—W; 1945— S; 1980— S; 1984— S.

**HÄNSEL AND GRETEL**

*Engelbert Humperdinck* (1854 — 1921)

1943—W; 1944— S; 1949—W; 1954—W; 1982—W.

**TALES OF HOFFMANN**

*Jacques Offenbach* (1819 — 1880)

1945— S; 1945—W; 1957—W; 1970—W; 1975—W;  
1979—W.

**IDOMENEO**

*W. A. Mozart* (1756 — 1791)

1956—W.

**L'ITALIANA IN ALGERI**

*G. Rossini* (1792 — 1868)

1978— S.

**JENUFA**

*L. Janacek* (1854 — 1928)

1973—W.

**LOHENGRIN**

*R. Wagner* (1813 — 1883)

1971—W; 1983—W.

**LOUISE**

*Gustave Gharpentier* (1860 — 1956)

1979—W.

**LUCIA DI LAMMERMOOR**

*G. Donizetti* (1797 — 1848)

1955— S; 1956— S; 1958— S; 1960— S; 1962— S;  
1965— S; 1967— S; 1971— S; 1974— S; 1977—W;  
1981— S; 1984— S.

**MACBETH**

*G. Verdi* (1813 — 1901)

1963— S; 1979— S; 1985— S.

**MADAMA BUTTERFLY**

*G. Puccini* (1858 — 1924)

1942— S; 1943— S; 1944— S; 1945— S; 1945—W;  
1946—W; 1947—W; 1949— S; 1951—W; 1952— S;  
1953— S; 1954— S; 1955—W; 1956— S; 1958—W;  
1961—W; 1965— S; 1967— S; 1969— S; 1971— S;  
1974— S; 1977— S; 1980— S; 1983— S.

**MANON**

*Jules Massenet* (1842 — 1912)

1952— S; 1956— S; 1962—W; 1969—W; 1980— S.

**MANON LESCAUT**

*G. Puccini* (1858 — 1924)

1958— S; 1961— S; 1972— S; 1977— S; 1983— S.

**MARTHA**

*Friedrich Von Flotow* (1812 — 1883)

1982—W.

**THE MARRIAGE OF FIGARO**

*W. A. Mozart* (1756 — 1791)

1942— S; 1942—W; 1943—W; 1948—W; 1953— S;  
1957—W; 1959—W; 1963—W; 1973— S.

**IL MATRIMONIO SEGRETO**

*Domenico Cimarosa* (1749 — 1801)

1961— S.

**MEDICO SUO MALGRADO**

*Salvatore Allegra* (1898 — )

1962— S.

**MESSIAH**

*George F. Handel* (1685 — 1759)

1942— S.

**MIGNON**

*Ambroise Thomas* (1811 — 1896)

1966—W; 1967—W; 1975—W.

**MUSIC HATH MISCHIEF**

*Gerard Victory* (1921 — )

1968—W.

**NABUCCO**

*G. Verdi* (1813 — 1901)

1962— S; 1964— S; 1969— S; 1972— S; 1977— S;  
1982— S.



**NORMA**

*Vincenzo Bellini* (1801 — 1835)  
1955— S; 1961— S; 1981—W.

**ORFEO ed EURIDICE**

*Christoph W. Gluck* (1714 — 1787)  
1960—W; 1980—W.

**OTELLO**

*G. Verdi* (1813 — 1901)  
1946— S; 1946—W; 1959— S; 1964— S; 1976— S;  
1981— S.

**I PAGLIACCI**

*Ruggiero Leoncavallo* (1857 — 1919)  
1941—W; 1942— S; 1950—W; 1955—W; 1956— S;  
1960—W; 1968—W; 1973— S.

**LES PÊCHEURS DE PERLES**

*G. Bizet* (1838 — 1875)  
1964—W.

**PELLÉAS ET MÉLISANDE**

*Claude Debussy* (1862 — 1918)  
1948— S.

**I PURITANI**

*Vincenzo Bellini* (1801 — 1835)  
1975— S.

**QUEEN OF SPADES**

*P. I. Tchaikowsky* (1840 — 1893)  
1972—W.

**RIGOLETTO**

*G. Verdi* (1813 — 1901)  
1941—W; 1944—W; 1945—W; 1947— S; 1948—W;  
1949—W; 1951— S; 1952— S; 1953— S; 1955— S;  
1956— S; 1958— S; 1959— S; 1961— S; 1963— S;  
1965— S; 1966— S; 1968— S; 1970— S; 1974— S;  
1978— S; 1983— S.

**ROMÉO ET JULIETTE**

*C. Gounod* (1818 — 1893)  
1945— S.

**DER ROSENKAVALIER**

*Richard Strauss* (1864 — 1949)  
1964—W; 1972—W; 1975—W; 1984—W.

**SAMSON AND DELILAH**

*Camille Saint-Saëns* (1835 — 1921)  
1942— S; 1944— S; 1947—W; 1966—W; 1974—W;  
1979—W.

**IL SEGRETO di SUSANNA**

*Ermanno Wolf-Ferrari* (1876 — 1948)  
1956— S.

**IL SERAGLIO**

*W. A. Mozart* (1756 — 1791)  
1949— S; 1951— S; 1953—W; 1960—W; 1964—W.

**SIMON BOCCANEGRA**

*G. Verdi* (1813 — 1901)  
1956—W; 1974— S.

**LA SONNAMBULA**

*V. Bellini* (1801 — 1835)  
1960— S; 1963— S.

**SUOR ANGELICA**

*G. Puccini* (1858 — 1924)  
1962— S.

**TANNHÄUSER**

*R. Wagner* (1813 — 1883)  
1943— S; 1962—W; 1977—W.

**TOSCA**

*G. Puccini* (1858 — 1924)  
1941—W; 1942— S; 1943—W; 1946— S; 1947—W;  
1948—W; 1949—W; 1950—W; 1951— S; 1952—W;  
1954— S; 1955— S; 1956—W; 1957— S; 1958—W;  
1960— S; 1963— S; 1966— S; 1968— S; 1970— S;  
1975— S; 1979— S; 1982— S; 1985— S.

**LA TRAVIATA**

*G. Verdi* (1813 — 1901)  
1941— S; 1941—W; 1942—W; 1944— S; 1946— S;  
1947—W; 1949— S; 1950— S; 1951— S; 1952— S;  
1953— S; 1954— S; 1955— S; 1956— S; 1957— S;  
1958—W; 1960— S; 1962— S; 1964— S; 1966— S;  
1968— S; 1970— S; 1972— S; 1975— S; 1979— S;  
1983—W.

**TRISTAN UND ISOLDE**

*R. Wagner* (1813 — 1883)  
1953— S; 1964—W.

**IL TROVATORE**

*G. Verdi* (1813 — 1901)  
1941— S; 1942— S; 1943— S; 1944— S; 1945—W;  
1946— S; 1947—W; 1948—W; 1949—W; 1950—W;  
1951—W; 1952—W; 1954— S; 1956— S; 1959—W;  
1962— S; 1966— S; 1969— S; 1972— S; 1975—W;  
1980— S; 1982—W.

**TURANDOT**

*G. Puccini* (1858 — 1924)  
1957—W; 1960— S; 1964— S; 1968— S; 1971— S;  
1978— S.

**DIE WALKÜRE**

*R. Wagner* (1813 — 1883)  
1956—W.

**WERTHER**

*J. Massenet* (1842 — 1912)  
1967—W; 1977—W.

**DER ZIGEUNERBARON**

*J. Strauss* (1825 — 1899)  
1964—W.





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